

# **THE MUSIC OF TOMÁS MARCO:**

**A HOLISTIC APPROACH, WITH PARTICULAR REGARD TO  
SELECTED WORKS FOR VIOLIN**

## **Volume I**

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## Abstract

This thesis presents a holistic approach to the music and life of the Spanish contemporary composer Tomás Marco (b. 1942). Such an approach combines a number of interconnected perspectives (historical, sociological, philosophical, analytical and performative) that aim to provide a general picture of Marco's music and intellectuality, proposing over-arching analytical frameworks that take as a point of departure, but go beyond, the consideration of a selection of Marco's works for violin.

The lack of scholarship on Marco in English makes necessary a biographical introduction, presented in Chapter 1: a number of crucial historical and sociological elements are considered in order to develop a critical perspective on Marco's life and oeuvre. Chapter 2 analyses Marco's relationship, during the 1960s, with the avant-garde Spanish musical movement ZAJ. It traces the parallelisms between ZAJ and Fluxus, considers its political dimension and explores its influence on the formation of Marco's mature musical idiom. Chapter 3 examines the connections between Marco's thinking and Theodor W. Adorno's and Henri-Louis Bergson's philosophies. Such analysis seeks, ultimately, to uncover Marco's consideration of time and its relationship with specific elements of their philosophical worlds, which will work as the basis for the development and application of a number of time-related analytical perspectives, in Chapter 4, on Marco's works *Umbral de la Desolación*, *Dúo Concertante nº 3*, *Dúo Concertante nº 6* and *Iris*.

Performance plays a key role in those analytical perspectives: I include my own recording of Marco's works, used both as analytical material and to introduce the centrality of the performative side of music, as its realisation through time, in the consideration and analysis of musical time.

A second volume, consisting of an important collection of material on which a significant part of the arguments developed throughout the thesis are based, is included for two main reasons: the lack of material in English, and the hope that this research project might ignite an interest in Marco's work and the world of Spanish contemporary music to which the annexed material is clearly relevant.





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Tomás Marco – Chamber Music

I.	<i>Dúo Concertante nº 3</i> (1978) .....	8' 25"
II.	<i>Dúo Concertante nº 6</i> (1995) .....	9' 32"
III.	<i>Iris</i> (2002) .....	17' 50"
IV.	<i>Umbral</i> (2006) .....	5' 34"

Total length 41' 21"

Violin: Roberto Alonso | Piano: Cristina Pato | Cello: Nersine Belmogh

Recording engineer: Andrés Teixeira

Recorded in MANS studios (A Coruña – Spain): 25 and 29 April and 5 May 2010

## Audio-visual Contents (DVD – Annex E)

I.	ZAJ
	i. VACUUS
	ii. William Tell
	iii. The Firebird
II.	Action music ( <i>Jabberwocky</i> )
III.	Interview

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## Preface

This research project proposes a holistic approach to the work and life of the Spanish contemporary composer Tomás Marco (b. 1942), its standpoint being primarily that of a performer seeking to understand this complex author, as a man, musician and intellectual. My own recordings of Marco's works form a central part of the thesis.<sup>1</sup>

I take as a point of departure the study of the dialectical relationship between diverse biographical elements and their socio-historical environment (contextual approach). I move on to introduce an analytical perspective in which the combination of score-based and performative elements, informed by the sociological and biographical data, leads to the consideration of the centrality of time in Marco's music from a more philosophical approach. In doing so I seek to close the gap between the musicological, analytical, sociological and philosophical considerations of music. The text takes as a starting and focal point Marco's oeuvre, but it aims to present transcendental frameworks that, beyond the specificity of the studied cases, could be applied to many other expressions of contemporary music.

Chapter 1 is divided in two main sections, a purely biographical and an essentially critical one. Within the first section I present an introduction to the composer's life (including a historical outline of his roles as writer and his institutional positions), a global outline of Marco's work, including his most relevant lines of intellectual interest, and a general historical perspective on the situation of Spanish music after 1950. In the second section I introduce a critical approach, with sociological connotations, to his work and its relationship with Franco's regime and the Spanish avant-garde scene of the 1960s and 1970s. Chapter 2 is fully dedicated to the study of the experimental avant-garde Spanish movement known as ZAJ, with which Marco collaborated between 1964 and 1967; its history, political implications and, most crucially, the central relevance of the composer's ZAJ experiences on the development of his mature musical

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<sup>1</sup> The recordings include the performances of Cristina Pato on the piano (*Dúo Concertante n.º 3* and *Iris*) and Nesrine Belmokh on the cello (*Dúo Concertante n.º 6*).

idiom are examined. Chapter 3 focuses on the centrality of time in Marco's understanding of music and, taking as a starting point the consideration of musical time as a multi-layered reality, it develops and justifies the connections between the two proposed intellectual pillars employed in the consideration of time, Henri-Louis Bergson (1859-1941) and Theodor W. Adorno (1903-1969), and Marco's own ideas and writings. In the final chapter (Chapter 4), four of Marco's works are analysed (*Umbral de la Desolación*, *Dúo Concertante nº 3*, *Dúo Concertante nº 6* and *Iris*) from diverse time-related perspectives: an attempt at a mapping of musical time, the study of the problem of formal structures in the contemporary musical scene after the late 1950s, the transcendence of time in the recorded medium and the centrality of performance, as an expression of *temps durée*, which becomes the common denominator of all the previous perspectives.

Various annexes, containing a vast amount of supporting material, accompany the thesis. Their inclusion is justified both by the lack of English scholarship on Marco and the consequent need to provide background material on which to base the arguments developed throughout the text. Additionally, the significance of the annexes seeks to transcend the limited bounds of this thesis by becoming a source of reference for future research. The first one (Annex A) is an up-to-date translation of Marco's complete catalogue.<sup>2</sup> Annex B presents a translation of Marco's works from the ZAJ period. Annex C is a translation of Marco's selected articles, which ground my consideration of the Marco/Adorno dualism in Chapter 3. The next annex (Annex D) includes the scores of all the analysed pieces: the fact that only Marco's *Dúo Concertante nº 3* has been published and the scores with which the composer provided me were badly and inaccurately edited made a critical edition necessary. The composer has approved the newly edited versions, giving his permission for their inclusion in the thesis. The final annex (Annex E) is a DVD containing the following audio-visual material: three adaptations of Marco's ZAJ works from the 60s (*Sonata for solo violin*, *William Tell* and *The Firebird*), a video recording of a live performance of Marco's action-

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<sup>2</sup> Based on Marta Cureses's catalogue published as part of her biography on Marco in 2007.

music work *Jabberwocky* and the video of the final dialogue-interview that I had with composer, which is briefly considered in the conclusion of the thesis.

The relevance that my personal contact with the composer has had for the realization of this research project should be stressed at this point: Marco facilitated the access to obscure material from his own archive and agreed to be interviewed on a number of occasions; his input has truly enlightened some of the arguments developed throughout the thesis.

In summary, from an overall perspective, this text has been conceived and developed as an organic structure: the centrality of certain issues, the fundamental significance of specific critical questions led, necessarily, to the consideration of related, usually complex elements, that informed the understanding of Marco's music and its performative potential. The thesis then became, in essence, developed reflection, proposing research paths which, forming an over-arching logical structure, came to necessary conclusive points that were, nonetheless, intended to remain open. Whilst definitive answers in many of these areas remain elusive, I hope to show that a performer's perspective can be richly enhanced by an examination of the broad intellectual and cultural concerns of this fascinating composer, whose life and work have hitherto been seriously under-researched in the Anglophone musicological community.

## Chapter 1: A Biographical Introduction

Two different perspectives will be adopted throughout this introductory biographical chapter: firstly, in sections 1.1 and 1.2, Marco's life will be approached through an un-contextualised linear perspective, which might misleadingly seem to be a dense collection of facts with a non-directional argumental structure; secondly, in sections 1.3 and 1.4, that data will be critically contextualised, acquiring new meaning. The intended teleological structure of the text will then become clear, emerging through a retrospective feedback process.

### 1.1 Biographical Outline

Dealing with Marco's life and work entails confronting a complex, prolific and multifaceted personality. Three biographical studies have been published so far, each at different moments of the composer's professional career: those of Carlos Gomez Amat in 1974, Jose Luis Garcia del Busto in 1986 and Marta Cureses's *opus magnum* in 2007. There is no biographical material in English, beyond Angel Medina's short entry in the *New Grove Dictionary of Music and Musicians* (Medina 2001). All Spanish texts attempt to consider every work of Marco's complete production, a comprehensive approach that will not be followed here. Instead, given the lack of information in English, a general outline of his most relevant works and key idiomatic changes will be presented. These biographical remarks will trace the development of the composer's personality, taking into account his various professional facets: his compositions, his papers and conferences, his writings (books and articles) and his diverse institutional positions. The resultant picture will be then contrasted in Sections 1.3 and 1.4, with the development of the Spanish socio-cultural situation after the late 1950s. An examination of Marco's interests in literature, history, philosophy and science will complete the analysis of the composer's personality. The relevance of some of the data presented in this opening introduction will become clear when considered in relation to the frameworks developed in Chapters 3 and 4.

## Early years (1942-1958)

Tomás Marco was born in Madrid on 12 September 1942 to an economically well-established and culturally privileged family: his father, Tomás Marco Garmendia, was the son of a land registrar, member of a noble lineage from the Basque region; his mother, María de la Antigua Aragón Carrillo de Albornoz, was the granddaughter of Manuel Aragón y Valera, Marquis of Senda Blanca. Marco's family's social and economical situation was uniquely privileged at a time when Spain was suffering a critical post-war depression: the civil war had only recently ended in 1939 and the 1940s was a decade of general economic misery.<sup>3</sup> Two crucial elements, from the perspective of my current research focus, marked Marco's early years: his interest in literature and his first musical studies. The former was closely related to the fact that his father had a magnificent personal library, which, when added to that inherited from Tomás de Garmendia (his father's uncle), provided Marco with an extensive field of study. Some specific names are highlighted in previous biographies: Ezra Pound, Saint-John Perse (whose perception of the universe would probably influence Marco's interest in the field of cosmology) and Juan Ramón Jiménez (a supporter of the Spanish Republic who went into exile during the Spanish Civil War).<sup>4</sup> The second element takes us back to 1955 when, aged thirteen, Marco starts his musical education, completing four years of *sofège* in one course, as well as initiating his violin lessons with Luis Antón.<sup>5</sup> Those studies were interrupted and eventually "continued with that self-didacticism, founded on treatises, all sorts of books about music, analyses and concert attendance that characterises the composer's musical education" (Amat 1974: 19).<sup>6</sup> During the following years,<sup>7</sup> Marco's musical training would be guided by Jacques Dubois, student of the

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<sup>3</sup> In comparison with 1935 the agricultural production had been reduced in 1939 by 21.2%, the industrial production by 31% and the income per capita by 28.3%. This adds to the cruelty of the war, which left up to half a million casualties and which would be continued by Franco's post-war regime of repression: between 1939 and 1942 over 100,000 civilians were executed.

<sup>4</sup> Saint-John Perse was awarded the Nobel Prize in 1960 and Juan Ramón Jiménez in 1956.

<sup>5</sup> Luis Antón was one of the key Spanish violin players of the twentieth century. He studied with Marsik and then Thibaud and Reiny in Paris, winning the Sarasate Competition in 1929 and becoming the concertmaster of the Spanish National Orchestra as well as violin teacher, from 1943, at the *Real Conservatorio* of Madrid.

<sup>6</sup> "Se interrumpe y continua con ese autodidacticismo, fundado en tratados, libros sobre música de todas clases, análisis y asistencia a conciertos, que caracteriza la formación del compositor".

<sup>7</sup> No specific date is given in any of the three biographies.

French composer Charles Koechlin (Gabriel Fauré's pupil and Maurice Ravel's contemporary), who employed his teacher's methodology<sup>8</sup> as the basis of his own pedagogical approach. Marta Cureses stresses the relevance that this contact had on Marco's later musical development. Two reasons are adduced: firstly, the fact that Koechlin's understanding (through Dubois) of music history was quite significant as a "theoretician and composer perfectly acquainted with (...) the French music composed during the first thirty years of the twentieth century. Koechlin was the problematic theoretician-composer that most deeply analysed, during that period, the French musical mind [referring to the concerns and characteristics of the French music at that time], pointing out problems, positively or negatively criticising it and proposing multiple approaches of cultural and aesthetic order" (Paz 1971: 72-73).<sup>9</sup> Secondly, according to Carlos Amat, Dubois introduced Marco to a didactic methodology that would become fundamental for his compositional development: it used as a point of departure an analysis of the score, being complemented at all times by an attentive analytical listening, either of recordings or a piano reduction of the considered work. It would be through this methodology that Marco became acquainted with the music of Bach, Haydn, Mozart and Beethoven during the late 1950s. As Amat points out:

naturally, this does not represent a formal [*definido*] study of composition, but it is beyond doubt that through this system, with score-aided attendance at concerts, the student slowly unravels the secrets of musical technique. It is the opposite of a dry old-school lesson, in which there was a lot of talking and no listening at all, where harmony was taught as a mathematical problem, as a crossword. Marco learns to approach music from inside and it is probably there that his preoccupation with formal structures is

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<sup>8</sup> Charles Koechlin published the following treatises, of which only the second has been translated into English: *Traité de l'Harmonie* (1923-26), *Précis des règles du contrepoint* (1927 - translated as *A summary of the rules of counterpoint*), *Esthétique et langage musical* (1932-34), *Musique et société* and *Traité de l'orchestration* (1935-43).

<sup>9</sup> "Teórico y compositor que domina (...) la música Francesa de los treinta años inaugurales de este siglo. Koechlin es el teórico-compositor problemático que más ha gravitado en ese lapso sobre la mente musical francesa, precisando problemas, aduciendo razones en pro y en contra y proponiendo planteos de orden cultural y estético".



born, a preoccupation that still governs his production. (Amat 1974: 20)<sup>10</sup>

Furthermore, as Susanne Langer points out, Koechlin was influenced by Henri Bergson's thinking and understanding of time, one of the fundamental intellectual pillars employed in the consideration of the concept throughout Chapters 3 and 4: Koechlin realized "what Bergson himself never clearly saw - that his 'concrete duration', 'live time', is the prototype of musical 'time', namely *passage* in its characteristic forms" (Langer 1953: 115). As Koechlin argued: "heard time comes so close to pure duration that one might say it is the sensation of duration itself" (Koechlin in Langer 1953: 115).<sup>11</sup> This connection will be revisited and acquire a fundamental significance in the later part of the thesis.

Marco's first compositional drafts date from 1958. The following year he entered the Law Faculty at the University of Madrid. This decision, in spite of his clear and decided musical inclination, can be understood in two different ways: on the one hand, the situation of musical conservatories in Spain was not at its best and the social consideration of music was relatively low;<sup>12</sup> on the other hand, both his father and grandfather had studied law, a 'respectable' degree that had already become a family tradition: they probably considered that the contact with the university environment would be crucial for Marco's personal development. Cureses argues that the completion of a law degree was the requirement imposed by his family, a *conditio sine qua non*, to allow Marco to focus in his real interest: music (see Cureses 2007: 65).

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<sup>10</sup> "Naturalmente, esto no representa un definido estudio de la composición en sí, pero no hay duda de que con este sistema, más la asistencia a conciertos provisto de la partitura, el estudiante va desentrañando los secretos de la técnica musical. Es todo lo contrario de una seca clase de vieja escuela, donde se hablaba mucho y no se oía música, donde la armonía se enseñaba como si fuera un problema matemático o un crucigrama. Marco se acostumbra a conocer la música desde dentro de la misma música, y seguramente ahí nace su preocupación por la forma, que aún rige su producción".

<sup>11</sup> Langer is mainly referring to Koechlin's article entitled 'Le temps et la musique', published in *Le Revue Musicale* in 1926 (VII, 3, p. 48).

<sup>12</sup> The musical paradigms at Spanish conservatories at the time were obsolete after many years of autarchic isolation during which the regime's imposed musical model was Rodrigo's *Concierto de Aranjuez*. The issue of the social consideration of music might be part of a historical continuum, but it was nevertheless even more relevant at the time.

Many of the elements considered so far will be crucially relevant for the subsequent development of Marco's musical career. The early years (1942-1958) witness Marco's first contact with music, the initial steps of his musical education and the development of a pedagogical methodology, through his studies with Dubois, that will be fundamental, as a means of critical autodidactic learning, during the first years of his professional career. There is also a crucial contact with literature, which will probably determine the relevance of the theatrical and gestural elements in the composer's works (ranging from his experiences with the performance medium, action-music or musical theatre to his operatic works) as well as influence the development of other important areas of interest such as the study of the Universe or the recurrent notion of *viaje* [trip or travelling].

### **Youth (1959-1967)**

1959 marked the first year of Marco's university studies and his first contacts with the Spanish musical avant-garde: he started attending the meetings of the *Grupo Nueva Música* (New Music Group),<sup>13</sup> where he was introduced to relevant personalities: Ramón Barce (an influential member of the 1951 Generation and of the ZAJ group), Enrique Franco (the most relevant music critic at the time), Luis de Pablo and Cristóbal Halffter (two key composers who polarized the 1951 Generation).<sup>14</sup> Also in 1959 he composed a number of works, now excluded from his own catalogue, that would be eventually destroyed: *Cuarteto con clavecín*, *La muerte* (for voice and piano - based on three Baudelaire's poems), *Antigualla* (for strings), *Transición*, *Figuraciones*, *Laberinto*, *Tensión* and *Caligrama*. In 1960 Marco started a thorough study, following Dubois's methodology, of Anton Webern's complete works as well as of a selection of Edgar Varèse's catalogue. The intensity without extension that characterises Webern's music, in addition to the synthetic nature of ZAJ's performances, would influence thereafter some aspects of Marco's mature idiom, especially the relevance of the gestural. That same year Marco met Juan Hidalgo (founding member of the ZAJ movement) and the American pianist and composer David Tudor, John Cage's intimate

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<sup>13</sup> The group was founded in 1958 by relevant personalities of the Spanish musical scene of the time. Ramón Barce, who would also take part in the conception of ZAJ, inspired it.

<sup>14</sup> Others include Manuel Carra, Fernando Ember, Manuel Moreno Buendía, Antón García Abril and Alberto Blancafort.

collaborator, and started attending Luis de Pablo's talks at the *Chócala Café*, where he was introduced to Ligeti's and Stockhausen's music.

Interestingly, the first work acknowledged by Marco in his current catalogue dates from 1962 (*Trivium* - for piano, percussion and tuba), a year that proved to be critically significant in different respects: he met Gerardo Gombau (a prominent figure of the musical scene of the time), started his work as music critic in the *SP* magazine,<sup>15</sup> attended a course on psychology at the University of Strasbourg, became associated with Madrid's *Juventudes Musicales* (*Jeunesses Musicales*) and was granted a scholarship to attend the Darmstadt summer courses, where he studied with Boulez (conducting), Ligeti and Stockhausen.<sup>16</sup> Marco would return to Darmstadt in 1965, 1966 and 1967, after a two-year absence resulting from the completion of his military service.

The first premiere of one of Marco's works, his social presentation as a composer, took place the following year (1963): both *Trivium* and *Tensión*, now out of Marco's catalogue, were performed, the first of these in a significant concert presenting works by key figures of the 1951 Generation, such as Luis de Pablo, Cristóbal Halffter or Carmelo Bernaola. That same year Marco set off the activities of the group *Problemática 63*, initially founded by him, Ricardo Bellés and Manuel Andrade in 1962. It would eventually grow to incorporate not only musicians but the literary avant-garde of the period including, among others, Julio Campal or Gerardo Diego.<sup>17</sup> *Problemática 63* sought to give a joint vision of science and art and to inform about the development and the problems of avant-garde artistic creation.

Following the completion of his law degree, after meeting Juan Hidalgo, Marco starts one of the most interesting experiences of his formative period: his collaboration with the ZAJ group, which would last up to 1967. ZAJ, initially founded in 1964 by Hidalgo and Walter Marchetti (who had met in Italy in

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<sup>15</sup> Founded and directed by the falangist Rodrigo Royo, who had been the regime's press correspondent in the USA, also directing the regime's official newspaper *Arriba* between 1961 and 1963.

<sup>16</sup> In 1967 Marco participates in Stockhausen's collective project *Ensemble*.

<sup>17</sup> Also Julián Marcos, Rafael Marchese, Carlos Oroza, Raimundo Salas, Francisco Umbral, Angel Crespo, Angel González, Rafael Cansinos Assens . . .

1956),<sup>18</sup> was a Spanish avant-garde movement related to Fluxus and to the American 'happenings'. Part of the over-arching agenda of this thesis is to demonstrate that these collaborations had a crucial impact on the development of his mature musical idiom. The nature of such impact, ZAJ's origins and its history will be separately considered in Chapter 2. A detailed translation of Marco's collaborations during this period, which are numerous and relevant, is included in the appendix (see Annex B).

That same year (1964) the composer played an active role in the organisation of the *Primera Bienal Internacional de Música Internacional de Madrid*, an event promoted by the *Servicio Nacional de Educación y Cultura*, presided by José Eugenio de Baviera<sup>19</sup> and coordinated by Luis de Pablo. As a result both of organisational problems and of clashes with the official structures (that is, the regime's administration) the *Bienal* would only take place once. Nevertheless, it presented a unique opportunity for the Spanish composers of the time to listen to significant works, which would have never been performed as part of the regular musical programming, and to meet key figures (composers, performers and critics) of the international music scene such as Massimo Mila, Vicente Salas-Viu, Jean-Etienne Marie, Earle Brown, Hans Heinz Stuckenschmidt, Max Deutsch or Antoine Golea.<sup>20</sup> At this time Marco also started his work as critic at the magazine *Aulas*.

Between 1965 and 1967 Marco returns to the Darmstadt summer music courses, studying with Mauricio Kagel, Bruno Maderna and Gottfried Michael Koenig (electronics), as well as Boulez, Ligeti and Stockhausen (whom he had already met in 1962). In 1966 and 1967 he attends Theodor W. Adorno's sociology courses at Frankfurt's *Institut für Sozialforschung*. This is one more extremely relevant point for the argumentative structure of this thesis: these contacts with

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<sup>18</sup> By the time Marco initiated his collaborations with ZAJ it had already been joined by Ramón Barce.

<sup>19</sup> A member of the Spanish royal *Borbón* family, grandson of the king Alfonso XII, Baviera admired and respected Franco and was considered as one of the royal princes who could have occupied the Spanish throne after the end of Franco's dictatorship.

<sup>20</sup> Massimo Mila, Vicente Salas-Viu and Antoine Golea were important musicologists and musical critics, very influential in the international music scene. On the other hand, Jean-Etienne Marie, Earle Brown, Hans Heinz Stuckenschmidt and Max Deutsch were composers of a major significance for the musical avant-garde of the time.

Adorno are crucial for the development of an interest in the German philosopher that starts in the early 1960s and is continuously revisited, either as direct critique or as referential use of Adornian ideas, in Marco's numerous essays on music. I shall stress the relevance that such influence had on Marco's own conception of music: Adorno, together with Henri Bergson, provides an important part of the intellectual framework that I shall adopt in the analytical perspective presented in Chapter 4.

Between 1966 and 1967 Marco started his first collaborations with *Radio Nacional de España* (RNE - Spanish National Radio), where Enrique Franco directed the music section. In 1966 he attended a course in German Culture at the University of Freiburg, focused on the study of Bertolt Brecht's work and ideas, and presented a number of papers on John Cage (he would eventually publish the Spanish translation of *Indetermination*) as part of a *Problemática 63* activity. The following year he created the magazine *Sonda* with Ramón Barce. Subtitled 'problems and panorama of contemporary music',<sup>21</sup> it would be published until 1974. *Sonda* entailed one of the most important attempts to disseminate the knowledge of the Spanish contemporary musical scene, its problems and its relation to the international avant-garde. In 1967 Marco took part in a tribute-conference to Luigi Russolo jointly organised by *Juventudes Musicales* and the *Instituto Italiano*. As a critic he started working for the newspaper *Informaciones*<sup>22</sup> and the *Diario SP*, a continuation of the magazine *SP*.

Related to Marco's ZAJ experience is his work *Jabberwocky* (see Annex E) based on Lewis Carroll's poem and premiered in 1967 by the *Alea* group (founded in 1965 by Luis de Pablo as Spain's first electro-acoustic studio). The piece, defined by the composer as 'vocal gibberish in 29 parts', is a further example of Marco's early experimentations, similar to those he was undertaking during the ZAJ period, having been considered either as musical theatre or action-music in previous biographies. In the preceding years Marco had composed works such as *Glaspernspiel* (1964: ensemble), *Requiem*, *Piraña* (1965: solo piano), *Car en effet* .

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<sup>21</sup> 'Problema y panorama de la música contemporánea'.

<sup>22</sup> Founded in 1922; by the late 1960s it had become one of the most progressively oriented media in Spain, within the limited frame imposed by the regime's censorship.

. . (1965: 3 clarinets and 3 saxophones), *Albayalde* (1965: solo guitar) and *Schwann*. In 1967 the composer writes *Anna Blume*, based on Kurt Schwitters's texts, one more example of action-music; he finishes his first orchestral work *Los Caprichos*, started in 1959 (related to Goya's paintings); and composes the solo flute work *Octavario*. 1968 is a crucial year as it opens a new period in Marco's professional career: after abandoning ZAJ, in 1967, he composes *Aura* (for string quartet), the first work in which, according to Marco himself, his mature musical idiom is clearly defined.

My argument is that the 1959-1968 period is of fundamental significance to an understanding of his mature production: it presents the seeds of the different lines of work and interest that the composer will develop throughout his professional career. It is during those years that Marco is introduced to, and to some extent assimilated by, the 1951 Generation, becoming an eager promoter of the Spanish musical and non-musical avant-garde as a member of ZAJ and as a creator and collaborator of *Problemática 63* or the *Sonda Magazine*. He also contacts the international avant-garde, during his trips to Germany and through his attendance to the Darmstadt summer courses or to Adorno's Frankfurt sociology courses (which would have a deep impact on the development of his consideration of music and the compositional process). One more important element relates to his work at RNE and as a music critic at different magazines and newspapers: these mark the beginning of his relationship with the regime's official structures (a relationship that will develop up to 1978) and the start of a dualism, never considered so far in any of Marco's biographical studies, between the critical elements present or implied in his works and his published articles, and such collaborations.

### **Early mature period (1968-1978)**

*Aura* would propel, during the following years, the development of Marco's career on both a national and international level. It was awarded the second prize of the Gaudeamus Foundation Competition as well as an 'honorary' prize at the 6<sup>th</sup> Paris Biennale in 1969. Gomez Amat points out how the work "unites all those elements that define a young artist's access to his first mature stage: an

adequate balance of ambition and achievement, inventive richness, trust in his own craft and, to some extent, hinge elements within the composer's catalogue: summary of the findings of the previous works and tendencies and opening of new paths" (Amat 1986: 27).<sup>23</sup> Marta Cureses, on the other hand, states that "this work represents a searching path which is coherent with the inquisitive phase the composer is going through during those years, not forming a rupture at all with his previous period. His musical idiom adopts an essentialist character, with a more meditated [pondered/thoughtful] expression, increasingly focused on the reflection that guides him to the attainment of an expressly desired communicability" (Cureses 2007: 213).<sup>24</sup> Marco himself argues that "towards 1968 a strong idiomatic change takes place, already outlining a personal style based on a reduction of elements and research in the field of the psychology of perception" (Marco 1998: 270).<sup>25</sup> *Aura* marks a turning point in Marco's catalogue, even if those elements that had been central to all his previous experimentations, both through ZAJ, action-music or more traditional compositional means, are present as well in this new idiomatic positioning.

From the same period as *Aura* are works such as *Rosa-Rosae* (ensemble and lighting elements), *Floreal* (percussion), *Maya* (cello and piano) and *Vitral* (solo organ and string orchestra), which was awarded, also in 1969, the *Premio Nacional de Música* (National Music Prize).<sup>26</sup> Returning to a consideration of his non-compositional activities: Marco's previous work with RNE led to an appointment as headship of the *Red de Emisoras, Programas sinfónicos, de*

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<sup>23</sup> "Reúne todos esos ingredientes que definen el acceso de un artista joven a un primer estadio de madurez: adecuación entre pretensiones y logros, capacidad de aportación, riqueza inventiva, seguridad en el propio oficio y, en cierto modo, caracteres de bisagra en el catálogo: resumen de hallazgos y tendencias de obras anteriores y apertura de nuevas vías".

<sup>24</sup> "Esta obra representa un camino de búsqueda en coherencia con la etapa de indagación por la que atraviesa el compositor en esos años y en absoluto supone una ruptura con su periodo anterior. Su lenguaje adopta un carácter esencialista, con una expresión más meditada, más centrada en esa reflexión que le lleva a la consecución de una comunicabilidad expresamente deseada".

<sup>25</sup> "Hacia 1968 se produce un fuerte cambio lingüístico que perfila ya su estilo personal basándose en una reducción de elementos y en la investigación en el campo de la psicología de la percepción".

<sup>26</sup> The prize had previously been awarded to composers such as Rafael Rodríguez Albert (1952), Cristobal Halffter (1953), Manuel Moreno Buendía (1958) and Carmelo Bernaola (1962). The jury was formed, on this occasion, by Regino Sainz de la Maza (dedicatee of Rodrigo's *Concierto de Aranjuez*), Xavier Montsalvatge, Fernando Ruiz Coca, Francisco Leon Tello (director of Valencia's music conservatory) and Cristobal Halffter.

*Cámara y Líricos* (Network of stations, symphonic, chamber and lyric programming). In 1970 the composer published his first critical treatise on Spanish avant-garde music, *Música española de vanguardia* (Spanish avant-garde music - Marco 1970a). That same year the *Ministerio de Educación y Cultura* (MEC - Ministry of Education and Culture), published, as part of a collection entitled 'Spanish Themes', one further book on the subject: *La música de la España contemporánea* (Music in contemporary Spain - Marco 1970b). The significance, impact and the problems that arose from the publication of both works will be critically considered in the following section. Before the end of 1970 Marco took part in the Congress on New Music celebrated in Rotterdam.

The beginning of Marco's professional educational activities can be traced back to 1971, when he was appointed deputy professor of Music History (Cristóbal Halffter's adjunct) both at the *Universidad de Navarra* (he would teach there for two academic years) and at the *Universidad Nacional de Educación a Distancia* (UNED) as well as teacher of new compositional techniques at Madrid's *Conservatorio Superior de Música* (where he would remain until 1977). He started his work as Enrique Franco's assistant at the newspaper *Arriba* (the official newspaper of the regime), where he would stay, after Enrique Franco's move to *El País*, until its closure in 1979. Following *Aura's* award in 1969, his work *Mysteria* (for orchestra) received a further Gaudeamus prize in 1971. That same year Marco was invited to Mexico to present a number "of papers and concerts that implied an oncoming [rapprochement - *aproximación*] of his music, as well as that of the Spanish musical scene of the time, to Mexico" (Busto 1986: 36).<sup>27</sup>

It could be argued that the recognition of the regime started to be patent in 1972 when Marco was awarded both the *Premio Nacional de Radiodifusión* (National Broadcasting Prize) and the *Popular del Pueblo* (People's Popular), as well as being appointed member of the *Consejo Permanente de la Música* (ephemerally created by the *Comisaría de la Música*, dependent on the Ministry of Education and Culture) and awarded, in 1973, the *Medalla de Plata al Mérito a las Bellas*

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<sup>27</sup> "Un amplio ciclo de conferencias y de conciertos que supuso una cierta aproximación a México de su música y de la que conformaba el panorama español del momento".



*Artes* (Silver Medal for Merit in Fine Arts). 1972 would also witness the publication of Marco's third book, a biography of Cristóbal Halffter, his participation in Rome's Congress on Musical Notation and in the *Cursos Ataulfo Argenta* on musical pedagogy. The *Encuentros de Pamplona* (Pamplona Meetings), which took place between the 26 June and the 3 July 1972, marked a turning point in the development of the Spanish avant-garde. Their relevance and impact will be considered to a greater depth and become clear within the forthcoming sections of this thesis.

Also in 1973, Marco took part in a conference dealing with the problems of new music in Barcelona, gave a number of papers on music sociology in a symposium organised by the *Instituto Francés* and *Instituto Alemán* in Madrid and presented a dissertation entitled *Aplicación a la Radio de las nuevas técnicas musicales* (Employment of new musical techniques in the radio) at the *I Semana Internacional de Estudios de Radiodifusión* (First International Week of Radio Broadcasting Studies) in Tenerife.

Marco's work in RNE would lead to one further recognition in 1974: he was awarded the *Premio Ondas* (awarded since 1954 by the PRISA group, through Radio Barcelona) for his work at *Los lunes musicales* (Musical Mondays). That same year he attended, as a teacher, the Darmstadt summer courses and published a book entitled *Historia de la Música* (Marco 1974a), in collaboration with Cristóbal Halffter and Pablo López de Osaba, for the UNED University. In 1975 the *Fundación March* organised the first dedicated concert of Marco's music, which would also be represented in Venice's Biennale, and *Autodafé - Concierto barroco nº 1* (for piano, three instrumental groups, organ and a violin echo) was awarded the *Premio Arpa de Oro* (Golden Harp Prize), given by the *Confederación Española de Cajas de Ahorro*.<sup>28</sup> The following year Marco published his biographical book on Carmelo Bernaola (Marco 1976a), was selected as part of the jury of the composition prize of the Gaudeamus Foundation and awarded both the *Antena de Oro* (Golden Antenna Prize, awarded by the *Federación de Asociaciones de Radio y Televisión*) for his radiophonic work and a prize by

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<sup>28</sup> The jury was comprised of Federico Mompou, Fernando Remacha, Xavier Motsalvatge, Enrique Franco and Manuel Castillo.

UNESCO's International Composer's Tribune (once more awarded for *Autodafé*). Between 1977 and 1996 Marco becomes advisor to the *Sociedad General de Autores y Editores* (SGAE - General Association of Spanish Authors, Spain's main copyright collecting agency). In 1977, one further collaboration with Halffter and Osaba led to the publication of a didactic book entitled *Música y Cultura* (Music and Culture - Marco 1977a), which was to be used as a standard text in Spanish undergraduate curricula. Between 1978 and 1981 he was appointed chief secretary of the musical section of the *Fundación March*. Also in 1978 Marco wrote and published the final (fourth) volume of Alex Robertson's and Denis Stevens' general music history collection, dealing with twentieth-century music after 1918: *Historia General de la Música: El Siglo XX* (Music History: The Twentieth Century - Marco 1978).

During the previous years Spain witnessed Franco's death (20 November 1975) and a convulsive transitional period that would lead to the first free general elections since the end of the second Republic in 1939 and the approval of a new democratic Constitution in 1978. The relevance of such a historical framework, an issue suspiciously obviated in all the previous biographical works, and its relation with the development of the cultural avant-garde at the time, will be considered once the presentation of these biographical remarks has been completed.

The partition of Marco's mature professional career into two different periods, separated by the abstract historical line that marks the end of Franco's regime and the transition to democracy, might seem to be artificial: the development of the composer's career is characterised throughout by a number of sustained connecting elements that are not subject to the socio-political halting moment implied by such a historical process. Nonetheless, the relation between the artist's work and the socio-political environment should not be undervalued and its relevance should not be denied. It is in these years that Marco gains significant international recognition with a mature musical idiom that, even if related to his experimental works during the early 1960s, transcends them through a reduction of elements leading to what the composer refers to as new

simplicity.<sup>29</sup> This strengthens his relationship with the official structures: he is appointed to the headship at RNE, starts his work as a University teacher, is awarded the *Premio Nacional de Música*, publishes three biographical books for the MEC, is appointed member of the *Consejo Permanente de la Música* and is appointed counsellor of the SGAE. Llorenç Barber, one of the key contemporary Spanish classical music composers within the experimental/alternative field, analyses this historical situation from a deeply critical, though partial, standpoint:

After the finalizing moment [*fin de fiesta* - end of party] that the 1972 Pamplona Meetings became, Spanish musical life has vegetated indigently: i. Luis de Pablo, A. Tamayo and ZAJ add up to the already large list of exiled classical Spanish musicians (...) ii. The ubiquitous Cristóbal Halffter, Carmelo Bernaola and Tomás Marco (the last one to arrive to the feast of the chosen ones) have now become musicians of the regime [*sistema* - system] iii. The *Comisaría de la Música* is completely unable to stimulate anything (...). (Barber n.d.: 34)<sup>30</sup>

### **Mature period (1979-2011)**

In 1979, Marco was awarded the *Medalla Villa Lobos* by the Culture Ministry of Brazil and, the following year, was distinguished by the French Republic as *Officier de l'Ordre des Arts et des Lettres*. He attended a meeting on authoring rights and music in Strasbourg, representing the Spanish Ministry of Culture, and organised in Madrid's *Círculo de Bellas Artes* the cycle *Maestros del Siglo XX* (Twentieth-Century Masters), once again under the commission of the Ministry.

1981 would prove to be another extremely significant year: Marco was appointed, in Brussels, as a member of the International Committee of the

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<sup>29</sup> A new simplicity that Ángel Medina relates to the German *Neue Einfachheit* (see Medina 2001).

<sup>30</sup> "Tras el fin de fiesta que fueron los Encuentros de Pamplona 1972, la vida musical española ha vegetado indigentemente: i. Luis de Pablo, A. Tamayo, ZAJ pasan a engrosar la ya larga lista de músicos clásicos españoles en el exilio (...) ii. Los omnipresentes Cristobal Halffter, Carmelo Bernaola y Tomás Marco (ultimo en llegar al festín de los escogidos), convertidos en músicos del sistema iii. La Comisaría de la Música es incapaz de estimular nada (...)"

International Society for Contemporary Music, he started his work as critic at the newspaper *Diario 16* (one of the key newspapers created during the transitional period that led to the reinstatement of democracy) and was appointed, in addition, managing director of the *Orquesta y Coro Nacionales de España* (OCNE - Spanish National Orchestra and Choir), a position he would maintain until 1985. In 1983 Marco published his book *Historia de la Música Española - El Siglo XX* (History of Spanish Music: The Twentieth Century - Marco 1998). Two years later he left his position at the OCNE and became director of the *Centro para la difusión de la música contemporánea* (CDMC - Centre for the diffusion of contemporary music), dependant of the Ministry of Culture, where he would remain until 1995, creating the *Festival Internacional de Música Contemporánea de Alicante* (Alicante's International Contemporary Music Festival, which was for a long period the most significant event of its type in Spain, being directed by Marco in its first eleven seasons, until December 1995) and the *Laboratorio de Electroacústica* (LIEM - Electroacoustic Laboratory). Also in 1985 Marco participated as a teacher in the *Cursos de Verano de Villafranca del Bierzo* (Villafranca del Bierzo Summer Courses) and collaborated on the creation of the *Bienal Madrid-Burdeos*.

In 1987 the Spanish composer was paid homage in Louisville (USA)<sup>31</sup> and took part in the *Xornadas de Música Contemporánea de Santiago de Compostela*. The following year he attended the *Jornadas de Música Contemporánea Española de León* and *Las Palmas*, his work received a further tribute at the Gaudeamus Foundation and was awarded the *Premio Pablo Iglesias de Música* (a prize granted by the Socialist Group of Chamartín to any individual's outstanding contribution to the development of freedom, justice and the solidarity in arts, culture, communication and social sciences). In 1989 the Erik Satie Centre in Paris organised a dedicated concert of Marco's music.

The new decade started with Marco's appointment as Technical Director of the OCNE (he holds that position until December 1994) - he had been its managing

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<sup>31</sup> Nélida Giancarelli (piano) with the Louisville Orchestra (conducted by Gisele Ben Do) performed Marco's *Autodafé* as a part of an International Festival that paid tribute to a reduced number of contemporary composers.

director between 1981 and 1985 - and his appointment as an academic member of the *Academia de Nuestra Señora de las Angustias de Granada*. In 1991, Marco gave a number of master classes at Bloomington University, in Indiana. Marco's fiftieth anniversary, in 1992, witnessed, once more, a large number of tributes, coming from different institutions of the Spanish cultural scene: Spanish musicians paid homage to him in the *Teatro Monumental*, the *Fundación Juan March*, the SGAE, Las Palmas Philharmonic Orchestra and the *Joven Orquesta Nacional de España* (JONDE - Spanish National Youth Orchestra) organised various concerts devoted to his music. At this time he also received a number of prestigious awards and recognitions, particularly significant being his appointment, on May 17 1993, as a member of the *Real Academia de Bellas Artes de San Fernando* (the Spanish Royal Academy of Fine Arts): his entry speech will be critically relevant to the later consideration (Chapter 3) of the relation between Marco's and Adorno's intellectual worlds. That same year (1993) dedicated concerts of his music were organised in Palermo, Buenos Aires and Houston.

New public institutional positions were conferred in 1996: director of the *Festivales de la Comunidad de Madrid* (Madrid's Festivals) and general director of the *Instituto de las Artes Escénicas y Musicales* (INAEM - Institute of Musical and Scenic Arts), a position he would hold until 1999. In 1997 Marco was awarded the *Orden Nacional de la República* (National Order of the French Republic) by Patrick Leclercq, the French ambassador in Madrid. The following year the Universidad Complutense of Madrid awarded him an honorary doctorate. Marco would rejoin RNE between 1999 and 2000, when he received the *Premio Cultura Viva de Música* (Alive Culture Music Prize). In 2001 he was appointed academic member of the *Real Academia Canaria de Bellas Artes de San Miguel Arcángel* (Royal Academy of Fine Arts of the Canary Islands) and in 2002 awarded once again (as in 1969) the *Premio Nacional de Música* (Music National Prize). The ECCA (Alicante School of Contemporary Composers) organised a number of dedicated concerts in Alcoi, Murcia, Valencia, Madrid and Brussels. Marco published a large treatise entitled *Pensamiento Musical y Siglo XX* (Musical Thinking and the Twentieth century - Marco 2002a), in which he explored the

development of music throughout the twentieth century and its relationship with its surrounding cultural worlds and philosophical and scientific thought. In 2004 Marco received the *Premio de la Comunidad de Madrid* (Madrid Regional Prize). Marta Cureses closes her biographical consideration in 2004, stating that: “Marco currently is exclusively dedicated to composing and writing about music (...) combining these activities with his presence as a teacher and lecturer in different cultural and academic institutions” (Cureses 2007: 79).<sup>32</sup> So far, since 2004, Marco has published a biography of the Brazilian composer Marlos Nobre (Marco 2006a) entitled *Marlos Nobre, el sonido del realismo mágico* (Marlos Nobre, the sound of magic realism), has edited a selection of Enrique Franco’s music critical writings (Marco 2006b), published a collection of papers entitled *La creación musical en el Siglo XXI* (Musical creation in the Twenty-first century - Marco 2007a) and one further vast treatise which broadens some of the ideas developed in his book *Pensamiento Musical y Siglo XX* in order to consider the development of music and its relationship with civilization since its very origins: *Historia Cultural de la Música* (Marco 2008). His musical production has continued to be significant, composing over forty new works, including his *Eighth* (2008) and *Ninth* (2009) symphonies and his *Fifth String Quartet* (2007).

During his ‘mature period’ (1979-2011) Marco has played a fundamental role in the development of the Spanish musical avant-garde, through his positions at, and engagement with all major governmental musical institutions (OCNE, SGAE, CDMC, INAEM). The early relevance of his institutional career, during Franco’s regime, has developed further under the new democratic system. His compositional outcome has also been continuous, vast and of great significance within the panorama of the Spanish contemporary music scene.

The previous biographical remarks have been focused on a number of elements that need to be complemented with a general consideration of the composer’s music, before entering into a critical analysis of the different aspects that form and define his complex personality.

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<sup>32</sup> “En la actualidad se dedica exclusivamente a escribir música y sobre música - su principal preocupación - compaginando estas actividades con su presencia como profesor y conferenciante en diversos foros culturales y académicos”.

## 1.2 Marco's oeuvre: an overview

As I pointed out in the general introduction, a detailed survey of Marco's oeuvre will not be carried out in this thesis. Instead I shall attempt to draw a general historical outline of the composer's most relevant works, idiomatic changes and lines of musical thought, in order to complement the biographical remarks offered hitherto. An overview of the catalogue will serve to clarify Marco's musical ideas and will eventually work as a general framework within which to contrast the works analysed in the latter part of the thesis.

In general terms, all works composed before 1968 exemplify Marco's experimentation with the problem of formal structures (through devices such as aleatoricism or open and flexible structures), indicating the development of his relationship with musical material (use of uncommon instrumental combinations, extended musical notation and extended techniques) - concerns that would become central in his mature compositional period, even if some idiomatic principles are eventually necessarily standardised. Marco's catalogue starts with *Trivium*, his first recognised work, composed in 1962 for an unusual ensemble: piano, percussion and tuba. Early experimental pieces such as *La muerte* (voice and piano), *Antigualla* (for strings) and *Cuarteto con clavecín* survive but have not been included in his catalogue, whilst others have been destroyed by the composer: *Transición*, *Figuraciones*, *Laberinto*, *Caligrama* and *Tensión*. In *Roulis-Tangage* (1963), for trumpet, cello, percussion, vibraphone, classical guitar and electric guitar, Marco deals with the problem of form from a dualistic approach: in the first part he employs a "variable structure with mobile material created out of fixed elements and in the second one he works with a fixed structure with flexible content" (Cureses 2007: 90).<sup>33</sup> In *Car en effet . . .* (1965), for 3 clarinets and 3 saxophones, and Schwann (1966), for flute, piano, trombone, violin, viola and cello, he analyses the possibilities of controlled flexible structures, by employing "diverse technical means that, on occasions, require the performer's active collaboration in the areas of tempi, durations and intensities, the composer retaining the control over the development of the

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<sup>33</sup> "La forma variable con materiales móviles de contenido fijo en la primera parte y una segunda parte de estructura fija de contenido flexible".

general structure” (Cureses 2007: 94).<sup>34</sup> The composer employs extended techniques in his solo guitar work *Albayalde* (1965) and works with the idea of the octave as a limiting interval in the solo piano work *Fetiches* (1968) as well as in *Octavario* (1967), for solo flute. Only one orchestral piece, the composer’s first experience with the orchestral medium, was completed before 1968: *Los caprichos* (started in 1959 and finished in 1967). Being one more example of experimentation with flexible musical structures, it also develops the notion of silence as a continuation of sound, as constructive material and not as a mere pause between events.

A significant part of Marco’s production during the 1960s consists of works that could be defined as action-music or musical theatre: they take as a point of departure similar preoccupations to those present in the ZAJ experiences (considered in detail within Chapter 2) and explore those musical and structural ideas that Marco was developing in his more traditional scores. This group of works includes: *Jabberwocky (antecedents para cazar a un snark)* (1967), *Anna Blume* (1967), *Cantos del pozo artesiano (anotaciones para un drama imaginario)* (1967), *Küche, Kinder, Kirche* (1968), *Rosa-Rosae* (1969) and *Recuderos del porvenir* (1972). The first five use texts by Lewis Carroll, Kurt Schwitters, Eugenio de Vicente and Günther Grass respectively, and represent recurrent experimentations with linguistic elements, usually phonetic. All those works introduce a number of elements conceived to add and create a theatrical dimension, beyond the employment of traditional musical means: lighting mechanisms, actors, pre-recorded tapes or slides. They symbolise Marco’s early exploration of diverse aspects that would eventually become central in his large operatic production after 1968. Two further interesting collaborations should be considered here: *El Acuerdo* (1963) and *Narciso* (1964), both examples of incidental music, the first composed for a play based on Bertolt Brecht’s texts and the second one for Moux Aub’s *Narciso*. Marco’s incidental music production would be continued throughout his compositional career, providing some interesting examples for the later consideration of potential literary connections:

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<sup>34</sup> “Diversidad de procedimientos técnicos que en ocasiones exigen la colaboración activa del intérprete en los ámbitos de tiempos, duraciones e intensidades, reservándose el compositor el control de la totalidad del desarrollo de la forma”.



*El Condenado por Desconfiado* (1970 - texts by Tirso de Molina), *Proceso a un Régimen* (1971 - texts by Luis E. Calvo Sotelo), *El Buscón* (1972 - texts by Francisco de Quevedo), *Tal vez un prodigio* (1972 - texts by Rodolfo Hernandez), *Los baños de Argel* (1978 - texts by Miguel de Cervantes), *Corazón de Arpía* (1989), *Ceremonia Barroca* (1992) and *Historia de una escalera* (2003 - Antonio Buero Vallejo).

Marco's output since 1968 can be understood as exemplifying distinctive traits in terms of compositional technique and his understanding of composition in relation to some major intellectual movements of his time. There are particularly significant elements of reflection, such as the consideration of form or the related deconstruction of historical formal structures, the centrality of the hearing mechanisms (through the psychology of perception), the structural relevance of timbre, the importance of Spanish themes especially with regard to Andalusia and Flamenco music, a continued interest in different aspects of cosmology and a continuing research on all forms of mathematical experimentation that leads, eventually, to the use of ideas taken from Chaos theories.

The perspective I shall adopt to analyse the composer's oeuvre will trace the development of those crucial general intellectual lines, which, as this thesis attempts to demonstrate, sink their roots in the early pre-*Aura* experimentations and remain constant, united by a common (be it conscious or unconscious) denominator, which is Marco's consideration of time, continuously overlapping within the composer's catalogue, up to his most recent works. The first essential element takes us back to the late 1960s when the composer "opens a line of acoustic investigation that connects the reflection on formal structures with the psycho-sensorial mechanisms of hearing" (Cureses 2007: 101).<sup>35</sup> Marco explores this interest in the psychology of perception, which arises from a consideration of memory that relates to the centrality of time and becomes a frequent preoccupation throughout his oeuvre, in early works such as *Maya* (1969), *Kukulcan* (1972), *Floreal* (1969), *Albor* (1970), *Evos* (1970), *Miriada* (1970), *Hoquetus* (1973), *Arcadia* (1975), *Torner* (1977) or *Herbania* (1977), as well as

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<sup>35</sup> "Inaugura una línea de investigación acústica que conecta la reflexión sobre la estructura formal con los mecanismos psicosensores de la escucha".

in his series of *Duo Concertantes* (1974-1995), two of which will be analysed in Chapter 4. One further line of research would be initiated during the 1970s: Marco studies the possibilities of colour as a formal element. The ideas of chromatic or timbral volumes, related to notions originally developed by the Italian futurists (see Apollonio 2009), serve as the formal basis for pieces like *Algaida* (1978), *Aria de la batalla* (1979), *Concierto Eco* (1978), *Campana Rajada* (1980), *Concierto coral nº 1* (1981), *Espejo Velado* (1982), *Trio Concertante nº 1* (1983), *Sempere* (1985), *Aequatorialis* (1990), *Sinfonía de Cámara nº 1* (1990) and *nº 2* (1994), *Elogio de Vandelvira* (1998), *Rosa de los vientos* (1999), *Mareas de cristal* (1999) and others.

Cureses points out how also during the early seventies

Marco investigates the potential relationships between Spanish music, both past and contemporary, and his own. Over sixty works within his catalogue, including different genres, have the Spanish theme as a nexus. References to Spanish culture in Marco's oeuvre take in all historical periods, from the Middle Ages to current times (...) [but] the composer has demonstrated a preference for the historical and artistic events of the seventeenth and eighteenth centuries. (Cureses 2007: 283)<sup>36</sup>

This is initially exemplified by works such as *Escorial* (1973 - dedicated to the *Monasterio de San Lorenzo del Escorial*, a key architectural example of the Spanish baroque), *Ecos de Antonio Machado* (1975 - dedicated to Antonio Machado), *Ultramarina - Epitafio para Lope de Aguirre* (1975 - which recreates the figure of the Spanish explorer and conqueror Lope de Aguirre), *Akelarre* (1976 - the Basque term that referred to witchcraft or to a ritual meeting of witches) and *Sinfonia Aralar* (1976 - related to the Aralar mountains in the Navarra region). Marco's interest in the baroque period leads to the composition

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<sup>36</sup> "En el transcurso de los primeros años setenta Marco investiga en las posibles relaciones entre la música española, tanto histórica como a veces casi coetánea, y su propia música. Más de 60 obras en su catálogo, que se manifiestan a través de géneros diversos, tienen el tema de España como nexos. Las referencias a la cultura española en la obra de Marco se extienden a lo largo de toda la historia, desde la época medieval hasta la actualidad. En este ámbito tan amplio, el compositor ha demostrado cierta preferencia por los acontecimientos históricos y artísticos de los siglos XVII y XVIII".

of a number of pieces related to baroque ceremonials - *Autodafé (Concierto barroco nº 1)* (1975), *Tauromaquia (Concierto Barroco nº 2)* (1976), *Ceremonia Barroca* (1991) or *Fanfarria ad Honorem Universitas Complutensis [sic]* (1993) - and to reflect, during the 1990s, on the possibilities of the historical classical musical forms. In doing so “he selects those that, like the sonata, partita, rhapsody, toccata and prelude, allow him to project new sonorous approaches to chamber works conceived in relation to the chosen instruments” (Cureses 2007: 144)<sup>37</sup> - examples being his *Sonata de fuego* (1990), *Toccata de plenilunio* (1992), *Sonata da chiesa* (1993), *Preludio para invocar la luz del día* (1995), *Partita del Obradoiro* (1998), *Sonata Atlántica* (1999), *Partita de espejos* (2000), *Sonata Acueducto* (2000) and *Rapsodia que mira al sur* (2001).

The broad interest in different aspects of Spanish culture presents a variant that focuses on elements directly related to the southern part of Spain, Andalusia, and the flamenco, a variant that led to the composition, throughout Marco’s career, of almost thirty works that employ such elements as their conceptual base: *Albayalde* (1965), *Concierto Guadiana* (1973 - related to the Guadiana river), *Naturaleza muerta con guitarra* (1975 - an homage to Picasso), *Paisaje grana* (1975 - a homage to the poet Juan Ramón Jiménez), *Tartessos* (1979 - related to the mythical Tartessian kingdom), *Soleá* (1982), *Diwanes y Qasidas* (1987 - related to the *qasida*, a form of classical arab-andalusian poetry), *Fandangos, fados y tangos* (1991), *Farruca* (1995), *Oculto Carmen* (1995), *Palacios de Al-Hambra* (1997) or *Rio Grande (Wad al Kebir* - 2006 - related to the Guadalquivir river), which exemplify what Cureses points out when she stresses how

within his broad production there are many works dedicated to the subject [of Andalusia], not always approached from the same perspective. It is a matter of inspiration and not an excuse, something revealed in many pages that have Andalusia - its geography and history, its music and especially the roots of flamenco, but of a flamenco beyond mere citation, real flamenco,

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<sup>37</sup> “Elige algunas que, como la sonata, partita, rapsodia, toccata y preludio le permiten proyectar nuevos planteamientos sonoros en páginas de cámara concebidas en función de los instrumentos elegidos”.

Andalusia in all its sonorous extension - as an omnipresent metaphor. (Cureses 2007: 334)<sup>38</sup>

One further intellectual element that unites Marco's catalogue is an interest in any scientific or mathematical theory that implies or allows any type of speculation. This is manifest in his early studies of form and in the experimental employment of extended notation or graphic means; it continues to be relevant throughout the ZAJ period and is soon formalised, in his mature idiomatic period, in works such as *Anabasis* (1970 - musical sequences are derived from a series of prime numbers) and *Locus Solus* (1978). During the 1990s, the composer develops an interest in the principles of the physics of Chaos, which can be traced back to the late 1970s, and their mathematical application through processes of fractal growth, leading to the composition of a number of important works based on such interests as, for instance, *Arboreal* (1993 - employs Mandelbrot's structures of arboreal growth), *Concierto del Agua* (1993 - Marco researches the application of fractal growth, turbulence behavioural patterns and fluid logic), *Cuarteto de cuerda nº 3* and *nº 4* (1993 - fractal growth), *Glasperlenspiel* (1994), *Morada del Canto* (1994 - fractal growth), *Miró Miroir* (1995 - fractal growth), *Segundo Albor* (1995 - investigates the potential of iterability), *Detrás de los árboles* (1995 - arboreal fractal growth), *Partita del Obradoiro* (1998 - fractal growth), *Ritos de paso* (2000) or *Resonantes fanfarrias del mar* (2004 - application of diverse principles of the physics of Chaos and fractal geometry). That same interest relates to Marco's research in the field of cosmological theory, especially in those aspects akin to the study of the universe and its origins. It is, in essence, a parallel preoccupation that arises from the broader consideration of general scientific thought. One of the central hypotheses of this thesis, which will be developed in the forthcoming chapters, is that such preoccupation works as a unifying element that defines a line of research common to all of Marco's different idiomatic phases. It might depart

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<sup>38</sup> "En su dilatada producción son muchos los títulos dedicados al tema, no siempre desde igual perspectiva. Es inspiración y no excusa, lo que se revela a lo largo de muchas páginas que han tenido a Andalucía, su geografía y su historia, su música y especialmente las raíces del flamenco, más allá de la cita Sonora, el flamenco, Andalucía en toda su extensión sonora, ha cobrado forma de metáfora omnipresente".

from his early contact with Saint-John Perse's *Anabase*, but it is continually revisited in his oeuvre in works such as *Cefeidas* (1965 - ZAJ work referring to a type of star of cyclically variable luminosity), *Astrolabio* (1970 - related to the astrological measuring instrument and to Ptolemy's spherical realisation), *Sicigia* (1977), *Concierto Austral* (1981 - based on the structure of an austral constellation, the Southern Cross), *Pulsar* (1986 - related to a neutron star characterised by the emission at regular short intervals of very intense radiant energy), *Campus Stellae* (1989), *Almagesto* (1989 - related to Ptolemy's treatise of the same name) or *Paraíso dinámico* (1993).

One further remark must be made on the significance that symphonic orchestral writing has had within Marco's catalogue, which includes, so far, nine symphonies.<sup>39</sup> Marco writes: "for me the symphony is an orchestral work of a certain magnitude with an eminently formal intention. It is also a world of ideas that might contain large conceptions, be they human, philosophical, cosmological or of any other order, under the condition that they are translated into a structure of an abstract nature, which could be, nevertheless, referred to different domains of human sensibility" (Marco in Cureses 2007: 232).<sup>40</sup> Time consequently becomes a central element in the composer's approach to orchestral writing, as it is in his general understanding of music and the compositional process: "naturally, perception and time led me to consider that abstract entity that is the audience as well as the relationships of memory with time and musical form. Memory becomes historical memory when it confronts values or subjects of the cultural history or those of current history in which the work is situated" (Marco in Cureses 2007: 232).<sup>41</sup> Cureses points out how

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<sup>39</sup> *Sinfonía nº 1 - Aralar* (1976), *Sinfonía nº 2 - Espacio cerrado* (1985), *Sinfonía nº 3* (1985), *Sinfonía nº 4 - Espacio Quebrado* (1987), *Sinfonía nº 5 - Modelos del Universo* (1989), *Sinfonía nº 6 - Imago Mundi* (1992), *Sinfonía nº 7 - Comoedia Milenni* (2004), *Sinfonía nº 8 - Gaia's dance* (2008) and *Sinfonía nº 9 - Thalassa* (2009).

<sup>40</sup> "Para mí la sinfonía es una obra orquestal de cierta envergadura con una intención eminentemente formal. Pero es también un mundo de ideas que contiene grandes concepciones humanas, filosóficas, cosmológicas o de otro orden a condición de que ellas se traducen en una estructura abstracta por su misma naturaleza, aunque se pueda referir a muchos dominios de la sensibilidad humana".

<sup>41</sup> "Naturalmente, la percepción y el tiempo me llevaron por un lado a estudiar eso tan abstracto que llamamos público y también las relaciones de la memoria con el tiempo y la forma musical. Memoria que se convierte en memoria histórica cuando se confrontan valores o temas de la cultura histórica o actual en la que se sitúa esa composición".

“progressively the reflections on time tend towards a preoccupation with space (...) from that point time will be cosmic time: *Modelos del Universo* [Models of the Universe] e *Imago Mundi*” (Cureses 2007: 233).<sup>42</sup>

Marco’s operatic works, a fundamental part of his catalogue, will be briefly considered before I move on to present a general outline of the development of classical Spanish music after the 1950s, an outline that intends to provide a critical framework within which to analyse the background and origins of Marco’s music. The roots of the composer’s interest in the operatic genre, linked to a broader interest in all forms of stage music, can be located in his early experimentations with ZAJ’s *etceteras*, incidental music, action-music and musical theatre (*Jabberwocky*, *Anna Blume*, *Cantos del pozo artesiano*).<sup>43</sup> Five completed and premiered works,<sup>44</sup> two works with operatic or theatrical elements and connotations<sup>45</sup> and two unfinished projects<sup>46</sup> form Marco’s operatic catalogue. Marta Cureses points out that their essential unifying element, common also to some of his instrumental music, is the notion of *viaje* (trip or travelling):

The experience of the trip [or travelling - *viaje*] within Marco’s oeuvre is plural, it does not point towards a unique sense or interpretation: it is real and virtual, short or infinite, it is as true as it is completely false. When Marco composes his opera *El Viaje Circular*, it is already clear that the purpose of the trip is the trip itself. Real trips as those of *Maya* and *Kukulcán*, as well as that in the collective ZAJ work *Viaje a Almorox, un viaje musical*; initiatory trips as those of *Teatro de la Memoria* or those where the work

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<sup>42</sup> “Progresivamente las reflexiones sobre el tiempo se extienden a las preocupaciones por el espacio (...) a partir de aquí el tiempo será el tiempo cósmico: *Modelos del Universo* e *Imago Mundi*”.

<sup>43</sup> Relevant texts that clarify Marco’s understanding of opera include Enrico Prampolini’s futurist manifesto from 1915: *The Futurist Stage* (in Apollonio 2009: 200); and Luigi Nono’s *Possibilità e necessità di un nuovo teatro musicale*, written in 1962 (in Nono 2001: 118-132), as well as relevant texts of the Fluxus movement from the 1960s or the direct influence of Cage’s experiments (through his own writings) at the Black Mountain College from 1941.

<sup>44</sup> *Selene* (1965-1973), *Ojos verdes de luna* (1994), *El viaje circular* (2000), *Soñar el Sueño - Un viaje de Segismundo* (2003) and *El Caballero de la triste figura* (2005).

<sup>45</sup> *L’Invitation au voyage* (1971) and *Necronomicon* (1971).

<sup>46</sup> *El escultor del alma* (2003) and *Las tentaciones de San Antonio*.

presents a consideration of the universe as a system; *L'Invitation au Voyage* and *Angelus Novus* are proposals of prospection, in a psychological and historical trip (...) The trip [travelling] becomes one of those concepts (...) that have always been present in Marco's works (...) but it is in the operatic genre where it finds its best expression. (Cureses 2007: 442)<sup>47</sup>

Beyond the potential relevance that elements such as the formal structure of Marco's operas or their specific plots might have (they will not be considered here), I would like to highlight, following Cureses's discussion and given its significance for the overall argumentative structure of this thesis, the centrality that the notion of *viaje* has within the composer's catalogue. In Chapter 2 I will consider how this notion can be originally found in the early ZAJ experiences and how, through its later development, becomes a central element in Marco's mature musical idiom and his understanding of music. The relevance of the gestural should also be mentioned here, before I move on to present a general historical consideration of Spanish classical music after 1950, as another fundamental element, related to Marco's vast experience with all forms of stage music, which will be examined in Chapter 4.

### **1.3 Spanish music after 1950**

A broad historical consideration of the development of the Spanish musical scene after the 1950s is necessary before introducing any critical approach to Marco's life and work. A crucial event would shape and significantly determine such development: the 1936-1939 Spanish Civil War. Some scholars (see Reseña 1977: 298) go as far as to refer to 1939 as year zero of the new Spanish music: most key members of the so-called 1927 Generation (Ernesto Halffter, who

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<sup>47</sup> "La experiencia del viaje en la obra de Tomás es plural, no apunta a una interpretación o sentido único: es real y es virtual, es breve o infinita, es tan cierta como absolutamente falsa. Cuando Marco escribe su ópera *El Viaje Circular*, está ya claro que la finalidad de su viaje es el viaje mismo. Viajes reales como *Maya y Kukulcán*, y también en la obra colectiva *Viaje a Almorox*, un viaje musical; viajes iniciáticos como los del *Teatro de la Memoria* y aquellas obras que se adentran en el estudio del cosmos como sistema; *L'Invitation au Voyage* y *Angelus Novus* son propuestas de prospección en un viaje psicológico e histórico (...) El viaje es así uno más de esos conceptos (...) que siempre han estado presentes en la obra de Marco (...) pero es en el género operístico donde el viaje encuentra su mejor expresión".

eventually returned, Rodolfo Halffter, Gustavo Pittaluga or Julián Bautista) were already in exile; Manuel de Falla and Roberto Gerhard abandoned the country just after the end of the Civil War.<sup>48</sup> The pre-war situation was marked by the significance and international recognition of de Falla's work, which had "updated its musical idiom with a progressive writing completely in accordance with the dominant trends of the time in the rest of the world" (Marco 1998: 129),<sup>49</sup> and which had become the model that needed to be transcended for an emerging generation of young composers. The disappearance of the 1927 Generation left "an empty space which is [was] eventually occupied by figures that maybe, in different circumstances, would not have been so" (Marco 1998: 163).<sup>50</sup> In 1939 the new regime creates the *Comisaría General de la Música* (subsequently renamed *Comisaría Nacional de la Música*) as the central official musical agency. It would be first directed by Nemesio Otaño (a priest), José Cubiles and Joaquín Turina (who would remain there until his death in 1949); between 1949 and 1956 the position is held by Bartolomé Pérez Casas, conductor of the National Orchestra, and until 1969 it remains vacant, being directed, in practical terms, by Antonio de las Heras. In 1969 the *Comisaría* is restructured and Salvador Pons Muñoz (who was not a musician) is appointed director. After his resignation in 1970, José León Tello (a musician) is newly appointed. Nevertheless, the situation is repeated when Tello resigns in 1971 and Federico Sopeña (priest and musicologist) takes on the direction of the *Comisaría* only up to 1972, walking out and leaving the position, once again, vacant. In 1974 Manuel Valls writes with regard to the historical development of the *Comisaría*: "the national projection and promotion of music, which should be the competence and aim of the *Comisaría*, has instead been transformed into an absolute absorption of all musical activities, with Madrid as the only headquarters. Even more. In reality, the *Comisaría* has become a powerful governmental artists' agency. This implies

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<sup>48</sup> Other composers and relevant musicians who went into exile were: Federico Mompou, Oscar Esplá, Enrique Casal-Chapí (who would eventually return), Jesús Bal-Gay (who also returned), Vicente Salas Viu, Adolfo Salazar, Pau Casals, Salvador Bacarisse, Jaime Pahissa, Fernando Remacha, Gustavo Durán, Baltasar Samper and Pedro Sanjuán, amongst others.

<sup>49</sup> "Con una puesta al día del lenguaje y una escritura progresiva y plenamente acorde con las corrientes de su tiempo en el resto del mundo".

<sup>50</sup> "Hay un vacío en la creación que será llenado, por figuras que a lo mejor en otras circunstancias, no habrían llegado a serlo".



the complete ignorance of the cultural reality in the rest of Spain” (Valls 1974: 27).<sup>51</sup>

The existence of such governmental structures justifies the possibility of a distinction, throughout Franco’s regime (1939 to 1978), between three different levels of musical activity: “the real, which could also be identified with the term ‘popular’, the official, and the underground. On many occasions and for a long period of time, the real and the official should be understood as one, as reality did not have more options than those provided by the official and quasi-official, or in any case governmental, channels” (Reseña 1977: 297).<sup>52</sup> The balance between those levels changes with time and helps us to understand the development of the avant-garde musical scene after the 1950s.

Interestingly, Marco argues that the post-1939 musical situation, beyond Falla’s exile and the disappearance of the 1927 Generation, does not significantly change when compared to that before the Civil War: their aesthetic ideal is reformed and substantially maintained, through a restorative reinterpretation, in the new style that is referred to as *Nacionalismo Casticista*, which arises after the War:

The reference to Falla becomes constant (...) but to a Falla understood in a superficial manner and in epidermal use [*uso epidérmico*], which is not his, of the material of an ethnic origin. The truth is that, for many years, those who claim to be Falla’s heirs make a music that is not located on the consequences of the composer’s music but on its precedents. Post-Falla composers

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<sup>51</sup> “La proyección y promoción nacional de la música, que debería de constituir la competencia y fin de la Comisaría, se ha trocado en la absorción absoluta de las actividades musicales, con única sede en Madrid. Es más. Realmente, se ha convertido en una poderosa agencia de artistas estatal. Ello ha acarreado el desconocimiento de la realidad cultural del resto de España”.

<sup>52</sup> “El real, que se podría identificar también con el vocablo popular, el oficial y el subterráneo. Muchas veces y durante mucho tiempo, el nivel real y el oficial han de entenderse como uno solo, porque la realidad no tenía más opciones que las que se le daban a través de los cauces oficiales u oficiosos, en cualquier caso estatales”.

make a music located in the pre-Falla situation, the lesson not being digested at all. (Marco 1998: 173)<sup>53</sup>

Marco nonetheless points out that the Spanish isolation during the Civil War, which continued throughout World War II and until 1953, when the first EEUU agreements are signed, did not necessarily lead to the imposition of an official aesthetic:

One might assume that this isolation in connection with the ideas of the new regime would have led to an official aesthetic. The truth is that, even if there seemed to be one, it was never clearly expressed. The new regime did not care much either way about music in an aesthetic and technical perspective, and it only cared the indispensable from an administrative perspective. Meanwhile, some of its servants had this or that taste and they could employ it, but from a general point of view the most that can be said is that the *nacionalismo casticista* was an informally [*oficiosamente*] official aesthetic to the extent that it coincided with some ideas of the regime. (Marco 1998: 165)<sup>54</sup>

The naivety of Marco's standpoint could be easily criticised as it implies that, in the case that an official aesthetic had actually existed - and my argument is that it did - it should have been openly and directly expressed by the regime and not only implied in the regime's relationship with the musical scene at the time: Federico Sopena (key figure, musicologist and the regime's closest musical critic) defined Joaquín Rodrigo's *Concierto de Aranjuez* (composed in 1939 and

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<sup>53</sup> "La referencia a Falla será también constante (...) pero a un Falla entendido de una manera superficial y en el uso epidérmico, que no es el suyo, del material de origen étnico. La verdad es que, por muchos años, todos los que se reclaman herederos de Falla realizan una música que no se sitúa en las consecuencias del compositor gaditano sino en sus antecedentes. El posfallismo realiza en realidad una música situada en la situación anterior a Falla sin que la lección sea en modo alguno digerida".

<sup>54</sup> "Podría pensarse que este aislamiento en conexión con las ideas del Nuevo régimen podría haber producido una estética oficial. Lo cierto es que, aún pareciendo que la hubo, no se produjo nunca de una manera expresa. El Nuevo régimen no se ocupó ni mucho ni poco de la música desde una perspectiva estética y técnica, y solamente lo imprescindible desde un punto de vista administrativo. Otra cosa es que algunos de sus servidores tuvieran uno u otro gusto y lo pudieran poner en práctica, pero desde un punto de vista general lo más que se puede decir es que el nacionalismo casticista era una estética oficiosamente oficial en cuanto coincidía con ciertas ideas del régimen".

premiered in 1940), which had become the epitome of the *nacionalismo casticista*, as a “perfect work” and his author as the “musician of our times” (see Reseña 1977: 300).

An eventual divorce between the official and the underground levels would take place during the 1950s: a new emerging generation, which would be later referred to as the 1951 Generation (including composers such as Luis de Pablo, Cristóbal Halffter, Carmelo Bernaola, Juan Hidalgo and Ramón Barce), was unable to relate to the dominant ideas of the time: Falla’s idiom already belonged to the past, Rodrigo’s, Turina’s or Oscar Espla’s work was anachronistic and those composers that had remained partially independent of the *nacionalismo casticista* (Xavier Montsalvatge, Joaquim Homs, etc.) had developed personal, eclectic styles that were not really connected with the contemporary development of the European musical avant-garde. The members of the 1951 Generation had to travel abroad to develop their musical idioms, contact and become part of the real avant-garde and eventually gain international recognition: “this way the phenomenon of Copernican inversion is [was] completed: that which was initially recondite slowly becomes real and, in the final years of the regime, parallels the official” (Reseña 1977: 301).<sup>55</sup>

The role played by the 1951 Generation in the change of the Spanish musical scene after the 1950s is crucial in understanding where Marco’s early work stands, the origin of his intellectual interests and the development of his mature musical idiom. The 1951 Generation (this term was first used by Cristóbal Halffter and has since become standardised, even if its validity remains questioned today) was formed by a number of composers, born around 1930, who “attempted to reconquer the time that had been lost. In a few years they had to assimilate Stravinsky’s and Bartók’s achievements, expressionist atonalism, dodecaphonism, integral serialism, open and aleatory structures, graphism, electroacoustic techniques and all that had happened and was happening in a world that had not only not stopped but perceptibly accelerated [its evolution]”

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<sup>55</sup> “Se producirá así el fenómeno, de inversión copernicana, de que lo inicialmente recóndito pase a ser paulatinamente real y, en los últimos años, paralelamente oficial”.

(Marco 1998: 212).<sup>56</sup> The remarkable fact is that they managed to do so without losing their individual personalities, not adhering to any uniform compositional style but creating their own independent and differentiated musical idioms, which actually gave back, reciprocally, new ideas to the international musical panorama. The organisation of a number of musical avant-garde groups such as *Nueva Música* (1958), *Tiempo y música* (1961) or *Alea* (1965) and the crucial role played in Madrid by *Juventudes Musicales* (Jeunesses Musicales) from the early 1960s, marks the development and eventual establishment of those composers, as they moved from the underground to the real and, ultimately, the official level of musical life.

A detailed biographical consideration of each member of the 1951 Generation would not add any significant element to my current line of argument. Nevertheless, some key figures (Juan Hidalgo, Luis de Pablo and Cristóbal Halffter) must be introduced in order to understand their historical relevance and the shaping of the musical environment that Marco was to find in the early stages of his compositional career.

Juan Hidalgo (b. 1927), a composer defined by Marco as a man with a mentality ahead of his time, was one of the pioneers of the Spanish musical avant-garde. He studied with Bruno Maderna and Nadia Boulanger, premiering some of his works in Darmstadt in 1957 (*Ukanga*) and 1958 (*Caurga*). His encounters with David Tudor and Walter Marchetti in Milan in 1956 and John Cage in 1958 in Darmstadt would mark the development of his compositional and creative career. On his return to Spain in 1964 he founded, with Marchetti, ZAJ, a movement that challenged the artistic and musical conventions of the time. Chapter 2 is completely dedicated to ZAJ and the significance that the movement had on the development of Marco's intellectual and musical ideas.

Two further significant figures were those of Luis de Pablo (b. 1930) and Cristóbal Halffter (b. 1930): "an important part of the music of this period was

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<sup>56</sup> "Reconquistar el tiempo perdido. En muy pocos años tuvo que asimilar las últimas consecuencias de Stravinsky y Bartok, el atonalismo expresionista, el dodecafonismo, el serialismo integral, las formas abiertas y aleatorias, el grafismo, las técnicas electroacústicas y todo cuanto se había producido y se estaba produciendo en un mundo que no solo no había parado sino que aceleraba perceptiblemente".

centred on and polarised around them, as they demonstrated a leadership in ideas and works. This does not make them antagonists, instead, it implies an enrichment of the musical panorama, making them necessarily complementary” (Marco 1998: 215).<sup>57</sup> De Pablo and Halffter were two composers with two different personalities, musical idioms and diverse understandings of composition and the compositional process. Luis de Pablo’s work is characterised by an investigative continuity: after an early stage in which he attempts to break from tradition and some dodecaphonic experimentations, the composer “discovers his own procedure of formal articulation, using modules [*módulos*]:<sup>58</sup> closed entities with autonomous expressive meaning, able to be combined in a macrostructure that can be fixed or mobile” (Marco 1998: 221).<sup>59</sup> The notion behind the *módulos* would influence some of Marco’s early works. De Pablo’s approach to composition, drawing on different aspects of culture, history and human thinking, is also similar to Marco’s. The relevance that De Pablo’s intellectuality had for the 1951 Generation can be illustrated by many different factors: “[he was a] pioneer with his work, then with his activity and his character, but he also was an agitator, organiser, inventor of ideas and realisations, becoming one of the principal animators of a whole period of our musical history” (Marco 1998: 224).<sup>60</sup> In Cristóbal Halffter’s case the transition between his early period, marked and influenced by the idiomatic principles of the Spanish post-war music (*nacionalismo casticista*), and the musical avant-garde, would be carefully meditated. His work would soon gain crucial relevance, making him one of the key referential figures for the following generations.

The 1951 Generation included other relevant composers such as Carmelo Bernaola, Ramón Barce, Josep Maria Mestres-Quadreny, Josep Cercos, Xavier

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<sup>57</sup> “En torno a ellos se ha polarizado buena parte de la música de esta época y han ostentado un liderazgo en ideas y obras. Ello no les convierte en antagonistas, sino que supone un enriquecimiento del panorama musical y además los hace forzosamente complementarios”.

<sup>58</sup> Stockhausen referred to this as moments: “a self-contained (quasi-)independent section, set off from other sections by discontinuities” (Kramer 1988: 453).

<sup>59</sup> “Descubre un procedimiento propio de articulación formal, los módulos, entendidos como unidades cerradas de significación expresiva autónoma, capaces de combinarse entre sí en una macroestructura que puede ser fija o móvil”.

<sup>60</sup> “Pionero con su obra, luego con su actividad y su carácter, pero también como bullidor, organizador, inventor de ideas y de realizaciones, constituyéndose en uno de los principales animadores de toda una época de nuestra historia musical”.

Benguerel, Ruidoms Joan Guinjoan, Josep Soler, Claudio Prieto, Agustín González Acilú and many others who played crucial roles in the creation and establishment of the Spanish musical avant-garde. Examples of more moderate idioms should also be mentioned, in those composers (such as Manuel Castillo, Antón García Abril, Amando Blanquer or Angel Arteaga), influenced by Falla, Bartók, Stravinsky, French music or Shostakovich, where we find an “attempt to broaden the field of the tonal system, but without completely leaving it, even employing, to some extent, atonality or dodecaphonism” (Marco 1998: 252).<sup>61</sup>

Marco defines the group of composers that started working after those of the 1951 Generation, during the mid-1960s, as intergenerational: they have markedly individualised idioms, partaking of some characteristics of the previous generation, yet being sufficiently differentiated. “They do not have a traditional early period, common to the members of the 1951 Generation, directly starting their compositional careers under the shadow of serialism or aleatoricism” (Marco 1998: 266).<sup>62</sup> It could be argued that they have a different compositional mentality, playing a crucial historical role through their contribution to “the normalisation of advanced idioms in the Spanish musical panorama, making irreversible what could have initially seemed a fleeting experimentalism. They would also become the creative bridge between the 1951 Generation and the current promotions of young composers” (Marco 1998: 267).<sup>63</sup> Two precocious examples are Miguel Ángel Coria and Tomás Marco himself,<sup>64</sup> who first appeared on the musical scene in the early 1960s. Coria’s music is characterised by its attraction to brevity, an early fascination with Webern’s work and ideas that eventually lead to a personal interpretation and to the adoption of a unique personal idiom. Marco’s work, ideas and idiomatic principles, which have been examined in the previous section (Section 1.2), will

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<sup>61</sup> “Intentan ampliar el campo del sistema tonal, pero sin salir del todo de él. Limitadamente incluso llegan a practicar la atonalidad o el dodecafonismo”.

<sup>62</sup> “Ya no tienen una primera etapa tradicional, como es común en los del 51, sino que directamente empiezan sus carreras compositivas a la sombra del serialismo o la aleatoriedad”.

<sup>63</sup> “A una normalización de los lenguajes avanzados en el panorama musical de España, dando un carácter irreversible a lo que en los primeros momentos había podido tomarse como un experimentalismo pasajero. Y servirán de puente creativo entre la Generación del 51 y jóvenes promociones actuales”.

<sup>64</sup> Other relevant composers of the intergenerational group are: Jesús Villa Rojo, Carlos Cruz de Castro, Arturo Tamayo, José Luis Tellez, Luis Ramirez, Angel Oliver and Juan Alfonso García.

be considered and analysed in the forthcoming chapters of this thesis, being the outcome of a complex, prolific and multifaceted personality that needs to be understood on the basis of its socio-historical framework as well as that provided by the composer's intellectual world.

One element curiously ignored by all the biographical studies published so far on Marco's life and oeuvre is the relevance of his dialectical engagement with the Spanish socio-political reality over the years: Marco's early career was characterised by a rapid development that led to wide national and international recognition and to the attainment of relevant institutional positions during Franco's regime, a professional facet that continued in the later development of his career after 1978, with the arrival of democracy. Such a critical perspective, which is necessary and linked to Marco's activities during the 1960s and 1970s, will be sketched in the following section.

## **1.4 A critical perspective**

In this section I present a critical approach to some aspects of Marco's career (compositional, institutional, as a critic and writer, etc.), adopting a perspective based on the consideration of the relationship between the development of the Spanish socio-political situation after the 1950s and the artistic scene of the time (more specifically with that of the artistic avant-garde). I believe that, even if such a standpoint has been avoided in all the biographical and analytical research that has been undertaken so far on the composer's life and oeuvre, it is relevant and necessary. A crucial question, tangentially related to any potential ontological definition or study of art, must be considered in order to understand my critique: is art necessarily political? My working hypothesis, at this point, is that in so far as art (or music) is necessarily social it becomes unavoidably political, although the political element does not need to be an outcome of the artist's conscious effort to create a political work: non-political art is also non-neutral. In the relationship between art and society, if the dialectical friction of the artefact with its receivers adopts the form of a meaningful statement, it becomes consequently political or, as Krzysztof Ziarek points out, quoting Adorno, when considering art as a form of meta-critique:

art is emphatically not an alternative site for political critique, for a kind of politics by other means, or merely an extension (...) of social antagonisms or cultural ideologies coursing thorough the social fabric. Art is 'political' to the extent that, as an event, it undermines the practices of power and domination, which serve as the blueprint for politics and action. (Ziarek in Macdonald 2008: 110)

From such a perspective, which stresses the meta-critical nature of art, Marco's relationship with Franco's regime presents, up to its end in 1978 (even if most historians consider the transitional period towards a fully established democracy to be completed only in 1981), a dualistic nature: diverse elements of critique are combined with a significant degree of collaboration. Each aspect will be considered separately.

### **Art and the regime**

The cultural policies of Franco's regime did not develop consistently over the years. There is, in any case, a general agreement between those critics (mostly artists) who have analysed the development of the artistic panorama under Franco's dictatorship to define it as artistically ignorant (see Valls 1974, Reseña 1977, Marco 1998 and Millan 1998). With regard to music, the initial official advocacy and imposition of the so-called *nacionalismo casticista* style, based on an utter praise of the basic idiomatic principles that characterise Rodrigo's *Concierto de Aranjuez*, was partially interrupted, as I have pointed out in the previous section, by the new ideas, which entailed to some extent a re-introduction of the musical avant-garde, proposed by the 1951 Generation (Luis de Pablo, Carmelo Bernaola, Cristóbal Halffter, etc.). Even if some avant-garde movements were created and developed during the 40s and 50s (such is the case of the *Letrismo*, *Op art*, *Espacialismo* and *CoBrA* movements), the 1960s proved to be crucial for the expansion and internationalisation of Spanish experimental and avant-garde artistic creation. In a sense "the Spanish avant-garde after the civil war is atypical, as it is clear that the cultural means were not sufficiently alive and rich in Spain for any avant-garde movement to fully develop. Added to



this, during the 40s and 50s, was the lack of freedom, the censorship and the pressure against anything that sounded new or strange” (Millán 1998: 30).<sup>65</sup> The development of the (underground and repressed) political scene would lead to a unique and apparently contradictory situation: on the one hand a major part of the left-wing opposition (formed by a number of illegal organisations, out of which the largest, most active and relevant was the Communist Party, but which included as well the Socialist Party and a number of anarchist organisations) held the Lukácsian position - anachronistic when compared to the level of development of the Marxist-related artistic reflection at the time - of considering the avant-garde as an expression of decadent bourgeois art; on the other hand, the regime considered the avant-garde to be a simple matter of inter-generational friction, something that had always existed. What is striking is how the opposition did not engage, beyond a few specific cases, with the avant-garde as a means of social critique, which could have been used for the encouragement of progressive values, how experimental artistic creation was not considered a potential tool to promote social change - in other words, how they understated the avant-garde’s essential social element and its possible political utilisation. Simón Marchán Fiz points out how “it was also necessary not to despise the left-wing potential of the avant-garde, be it experimental, analytical, constructivist, etc. And, even if so, what the left-wing intellectuals required in those moments from the visual arts was, for example, an answer to the accusations of bourgeois idealism, decadence, etc. that could so easily be deduced from the reading of Lukács’s books - favourite, semi-clandestine and semi-mystified reading in the Spain of the 1960s” (Fiz 1976: 148).<sup>66</sup> The partial isolation of the avant-garde is somewhat explained by the fact that it developed underground, in parallel with

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<sup>65</sup> “La vanguardia española de posguerra es atípica porque está claro que en España no existía una materia cultural suficientemente viva y rica desde la cual pudiera desarrollarse una vanguardia. A eso se añade en los años 40-50, la falta de libertad, la censura, la presión contra todo que sonara a nuevo o raro”.

<sup>66</sup> “Era necesario también no despreciar el potencial izquierdista de la vanguardia experimental, analítica, constructivista, etc. Y, sin embargo lo que los [demás] intelectuales de izquierdas requerían en esos momentos de los artistas plásticos era, por ejemplo, que respondiesen a las acusaciones de idealismo burgués, decadentismo, etc. que tan fácilmente se deducían de la lectura de los libros de Lukács - lectura favorita, semiclandestina y semimitificada alrededor de 1960 en España”.

the official artistic production, being conceived and produced by small intellectual groups that were mostly polarised between Madrid and Barcelona.

It is interesting, as well as central for my current line of argument, that during the late 1950s, a period usually defined as *aperturista* (a term that could be translated as ‘an increasing openness’), marked by the 1953 Spain-USA agreements and the 1955 admittance to the UN, which symbolised a partial return to the scene of international politics for the Spanish autarchic dictatorial political system (a fact that would have numerous consequences), the Regime finds itself in the need to project a new more modernised image of the country, for instance, its political system started being referred to as a ‘organic democracy’. One of the key adopted policies involved an appropriation and interested use of those avant-garde movements that had already gained some international recognition, regardless of the artists’ political inclinations. The regime embraces the avant-garde, without really understanding it, as a means to exemplify, outside Spain, the modernisation of Spanish culture and society; in order to humanise, to make more acceptable, and to export a rather distorted image of its inner reality. The left-wing opposition which, in general terms, believed that the tendency towards an increasing international openness was a clear symptom of the imminent collapse of the regime, did not actively oppose such appropriation: “the Francoist [*franquista*] politics of capitalisation of the international artistic achievements of the avant-garde was interpreted, from the left-wing, as a symptom of congenital weakness that, as such, was completely tolerable, as (they expected) the truth would eventually be discovered and the villains pilloried” (Fiz 1974: 147).<sup>67</sup> What some critics have pointed out is that this only demonstrated how the artist’s personal freedom as a creator was perfectly compatible with the political means of a dictatorial system. This led

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<sup>67</sup> “La política franquista de capitalización de los éxitos internacionales de la vanguardia artística era interpretada, desde la izquierda, como síntoma de debilidad congénita y, como tal, perfectamente tolerable, ya que (se esperaba) la verdad acabaría por descubrirse y los villanos de la historia por ser puestos en la picota”.

some artists to adopt rather contradictory standpoints. Fernando Millán provides an example,<sup>68</sup> when he writes:

It is also true that no-one was forced to collaborate with the regime's administration. Only those who wanted to were used. It was a personal decision and everyone took their own. Naturally, if it [a collaboration] was rejected they would necessarily renounce some benefits and they could even be exposed to their work being silenced (...) I do not want to be misunderstood: I am not defending an opportunist cynicism. What I say is that, for an artist, the important thing is to reject any partisan use of his work, in a world where he is not in the position to select anything but silence. (Millán 1998: 71)<sup>69</sup>

An artist was free to choose, but that freedom and choice had direct consequences. Returning to the opening discussion of the political potentiality of art, considered as a consequence of its social nature, I would like to stress the critical essence of the experimental method that characterises the avant-garde (arguably being its common denominator since the 1920s), a method that has intellectual implications, necessarily relating to the artist's own reflection on the state of things, be it the social or artistic realities, which are deeply inter-related. In the Spanish artistic scene of the 1960s: "being an avant-garde artist implied the obligation to take sides and to have a coherent theoretical position with regard to contemporary culture (and, eventually, society)" (Fiz 1974: 138).<sup>70</sup> In the forthcoming sections I will consider the extent of Marco's indirect critique of, and direct collaboration with, the Regime, how his posture can be analysed as approval, as a potential critique undertaken from the regime's inner structures,

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<sup>68</sup> Born in Jaen in 1944, Millán is one of the most significant Spanish avant-garde poets of the late twentieth century.

<sup>69</sup> "También es cierto que nadie estaba obligado a colaborar con la administración franquista si no quería. Sólo quien quería se dejaba utilizar. Era una selección personal, y cada cual hacía la suya. Naturalmente, si la rechazaba renunciaba a ciertos beneficios, e incluso se exponía a que su labor fuera silenciada (...) No quisiera que se me entendiera mal: no defiende un cinismo oportunista. Digo que, para un artista, lo importante es defender la no utilización partidista, en un mundo en el que no está en condiciones de elegir nada más que el silencio".

<sup>70</sup> "Ser artista de vanguardia conlleva la obligación de tomar partido y de tener una posición teórica coherente con respecto a la cultura (y, eventualmente la sociedad) contemporánea".

or as rejection; and how those varied elements, taking place at the same time, form a very personal standpoint at once critical, not politically involved, and, at points, cynical.

### **Marco as critic of the Regime**

The first potentially critical elements that can be found in Marco's biography relate to the incidental music written for his collaborations with the *Teatro Español Universitario* (Spanish University Theatre, which will be referred to as TEU) during the early 1960s. The TEU had a very important role, always linked to the university environment, in the development of the Spanish theatrical scene throughout the dictatorship. The crucial factor here, as Marco points out, is how by the late 1950s the TEU, even if directly related to the administrative structures of Franco's regime, eventually became increasingly inclined towards the programming of avant-garde or critical plays, as it did not have to endure the normally imposed levels of censorship.<sup>71</sup> In 1963 and 1964, respectively, Marco composed the music for *El acuerdo* based on Bertolt Brecht's texts (directed by David Lladra) and for Max Aub's *Narciso* (directed by Carlos Rodríguez Sanz and Carlos Benítez). Brecht,<sup>72</sup> on the one hand, was a committed Marxist whose work explored, in different ways, the potential of theatre as a forum for critical political reflection. Marco's early interest in the German writer would be reinforced in 1966, when he attended a course on German Culture at the Freiburg University, focused on the study and analysis of Brecht's theatrical works, which would also influence the development of Marco's approach to opera (see Cureses 2007: 444). Max Aub,<sup>73</sup> on the other hand, had become a key figure of the Spanish resistance against the dictatorial regime: after joining the Socialist Party in 1929 he was sent to Paris as a cultural *attaché* of the Republican government during the Civil War, being imprisoned in France in

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<sup>71</sup> Further data on the historical development of Spanish theatre and the TEU throughout the twentieth century can be found in *Teatro Español del Siglo XX* (Oliva 2002) and *Historia del teatro español. Siglo XX* (Ramón 1989). One more remarkable work is the *Historia y Anotología del teatro Español de Posguerra* (García 2004).

<sup>72</sup> A vast number of biographical and critical works have been published on Brecht, his ideas and his oeuvre. A good starting point is provided by Ronald Hayman's biography (Hayman 1983).

<sup>73</sup> Relevant biographical studies include *La escritura en libertad: Max Aub en el Laberinto del Siglo XX* (Calles 2010) and *Max Aub y Francia o la esperanza traicionada* (Malgat 2007).

1940 and deported to Algiers to a forced labour camp from which he eventually escaped in 1942. Both examples of incidental music, the most interesting ones within Marco's theatrical collaborations during the 1960s and 1970s, have clearly implicit critical connotations, exemplifying, even if only indirectly, an undoubtedly conscious reflection on the limitations of freedom and the Spanish socio-political situation at the time.

Another relevant example of implicit critical reflection is provided by Marco's collaborations with *Problemática 63*:<sup>74</sup> originally founded in 1962 by a group of musicians within *Juventudes Musicales* (Tomás Marco, Ricardo Bellés and Manuel Andrade), its initial interdisciplinary nature (music, literature, poetry, etc.) would, in the end, become focused on purely literary activities, Julio Campal becoming then its central figurehead. The critical element in *Problemática 63* is not a consequence of an open political positioning but it is more closely related to the nature of its activities, to its defence of the of the avant-garde and the degree of unrest that it implied within the rigid cultural and social structures of the time. Julio Campal's position was rejected by the regime as well as by the opposition, but in an attempt to avoid a political utilisation of his work he ended up distancing himself from the official cultural structures.

Marco's early interest in Walter Benjamin's ideas, ultimately exemplified in his works *Aura* composed in 1968 and *Angelus Novus (Mahleriana)* from 1971, entails one further example of implicit critical reflection. Furthermore, the initial interest in Benjamin's work would lead to that in Adorno's philosophy, which becomes crucial and is continuously revisited throughout the composer's career, critically influencing his own understanding of music, the compositional process and musical time. In 1966 and 1967, after meeting the philosopher in Darmstadt in 1966,<sup>75</sup> Marco attended Adorno's sociology courses in Frankfurt's *Institut für*

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<sup>74</sup> *Problemática 63* is analysed from an interesting critical perspective by Millán (Millán 1998) and examined in depth, especially with regard to Campal's role in it, by José Antonio Sarmiento in his book *La otra escritura: la poesía experimental española* (Sarmiento 1990).

<sup>75</sup> The dates of Marco's attendance to Adorno's courses differ between the different biographical studies. Marco himself has been reluctant to clarify this issue. The dates employed here are taken from Cureses's biography, which is the most significant and up-to-date study on the composer published so far. Nevertheless, they remain problematic as Adorno was on leave during the summer term of 1966 (see Müller-Doohm 2003: 811).

*Sozialforschung*. The Marco/Adorno dialectical relationship is thoroughly considered in Chapter 3. Its relevance here relates to the clash between the advanced critical nature of Benjamin's and Adorno's ideas, which had Marxist undertones, and the Spanish socio-political reality at the time: all forms of political opposition (mainly consisting of a number of Marxist parties) were made illegal; the level of censorship implied the impossibility of publishing any work that entailed any potential critique of the system (be it Marxist or not - most of those books had to be stealthily imported from South America). In addition, Adorno's approach was alien to the dominant lines of political thought taking place within the regime's opposition, being somewhat ahead of their own ideological postulates. Yet, whilst Marco attended Adorno's courses he started collaborating with the regime's official structures (national radio, his work as a critic and his first publications), which, possibly as a result of their ignorance, were not suspicious of the critical reflective potentiality that those encounters might have had.

The most relevant and openly critical instances are provided by Marco's collaborations with ZAJ. Fernando Millán defines ZAJ as the most advanced avant-garde movement in recent Spanish cultural history, pointing out how it was, at all times, characterised by a radical coherence that emanated from the dominance of Hidalgo's personality. Millán stresses the importance of the potential power of boredom in the concept of performance that ZAJ adopted in the form of the so-called *etcéteras*: "boredom is the origin of knowledge: when someone is bored, he turns to his inner self (...) that element of anti-spectacle and boredom, would forcefully lead to self-reflection and self-knowledge" (Millán 1998: 25).<sup>76</sup> Walter Marchetti, ZAJ's founding member, explains how ZAJ's animus was to create "something that can hurt people into thinking about things [*sic*]" (Slater 2002): it was conceived with overtly political intentions. One clear example of such explicit connotations is the inclusion by Marchetti (a self-proclaimed anarchist) of Buenaventura Durruti, one of the key anarchist leaders

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<sup>76</sup> "El aburrimiento es el principio del conocimiento, cuando alguien se aburre, se vuelve hacia el interior (...) ese componente de antiespectáculo y de aburrimiento, [que] obligaría a la autoreflexión y al autoconocimiento".

of the Spanish Civil War, in one of their manifestos, published in 1975 and entitled *ZAJOGRAFIA*, which portrayed the ZAJ family. The relationship between Marco and ZAJ and its political connotations will be considered in Chapter 2. I will now move on to consider the composer's diverse collaborations with the regime before drawing some final conclusions.

## **Collaboration**

The other side of the coin of Marco's relationship with Franco's regime is represented by various significant collaborations. These must be understood as a result of the coexistence of a number of conflicting elements, which are difficult to define with precision, but which represent a potentially cynical standpoint: the artist's need to create and to live from his work; the belief in the possibility and desire to change the system from its inner structures; and the inability to understand, or the decision to ignore, the connotations of determined artistic or existential positions.

The first important example of Marco's collaborative engagement is provided by his work as a critic in different media throughout the regime: *SP* magazine from 1962, *Informaciones* and *Diario SP* from 1967 and the *Diario Arriba* (the official newspaper of the regime) from 1971. The level of censorship in the Spanish media at the time was significant; Tomás Llorens points out how beyond the regime's official structures, all other media could only be considered as para-official: "the critics who write regularly on the newspapers and who are, in those years, in as much as they are recognised journalists, subjected to a rather strict ideological control - reflecting with reasonable fidelity the official attitude of the regime" (Llorens 1976: 144).<sup>77</sup> What needs to be acknowledged is how, at the same time, Marco developed an active role as writer in other specialised magazines such as the *Revista Aulas*, *Sonda*, *Bellas Artes*, *Hilo Musical* or *Cuadernos para el Diálogo*, in which he presents his thinking in a more personally defined and critical manner. It also has to be understood that musical criticism

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<sup>77</sup> "Los críticos que escriben regularmente en los periódicos y están, en esos años, en tanto que periodistas reconocidos, sometidos a un control ideológico bastante estricto - reflejan con fidelidad razonable la actitud oficial del régimen".

needed to be renewed after the re-appearance of the avant-garde initially promoted by the 1951 Generation: most critics could not understand or relate to the new ideas, having nothing relevant to say beyond a rejection, as a mere reflex action, resulting from that incomprehension. In that sense, Marco's work followed the new lines that Enrique Franco had started tracing by producing and introducing informed critiques of the musical avant-garde in the official or para-official media.

In 1966 Marco starts his work at the Spanish National Radio (RNE), being appointed to the headship of the network of stations, symphonic, chamber and lyric programming in 1969 and receiving the *Premio Nacional de Radiodifusión* in 1972, the *Premio Ondas* in 1974 and the *Antena de Oro* in 1975. Once again the censorship and the lack of plurality in the Spanish broadcasting reality are crucial: the state directly or indirectly controls all media. Nevertheless, quite remarkably, the musical programming in *Radio Nacional*, the regime's official radio network, added up to 20% of the total broadcasted time, being supported by a huge material archive, which consisted of 193,352 recordings by 1970. The problem was the poor utilisation made of such material: Manuel Valls points out the limitations of the broadcasted repertoire, consisting of a number of works that were continuously repeated, and the broadcaster's lack of professionalism (Valls 1974: 51-64). In any case those limitations relate, to an important extent, to the state of Spanish radios at the time and should not overshadow the relevance of Marco's work in RNE during that period.

Marco's work *Vitral*, for solo organ and string orchestra, receives in 1969 the *Premio Nacional de Música*. This has two potential readings: it can be understood as an acknowledgement of the international recognition gained by Marco's works during the previous years, the development of his professional career and of *Vitral's* undeniable quality. It can be seen, at the same time, as an embracing acceptance of his idiomatic principles, which, by this stage, are innovative but not strident, and a rapprochement or statement of intentions from the regime's administration. As Manuel Valls points out: "the new regime assimilated [after



the civil war] the *Premios Nacionales*, which became mechanically united to its administrative structures" (Vals 1974: 38).<sup>78</sup> Furthermore:

The ineffectiveness of the musical prizes has been tacitly admitted - although never confessed - by the creation of an *ersatz*: the commissions (...) [this means that] the official mentality selects a priori the author that allegedly deserves the prize (...) The new era of the commissions had started, and with it the new awarding system was institutionalised: by finger (...) The organisms that fundamentally govern the commission system are the *Comisaría de la Música* and the *Radio* [RNE]. (Vals 1974: 44-45)<sup>79</sup>

Interestingly, during the following years Marco would receive various commissions from those institutions: *Los Caprichos* (1967 - RNE), *Astrolabio* (1970 - *Comisaría General de la Música*), *Necronomicon (Coreografía para seis percussionistas)* (1971 - *Comisaría General de la Música*), *L'Invitation au Voyage* (1971 - RTVE), *Angelus Novus* (Mahleriana) (1971 - ONE), *Transfiguración* (1973 - RNE) and *Retrato del poeta* (1973 - RNE). One more version of the commissioning system was that represented by the Publishing Service of the Ministry of Culture for which Marco wrote a book on Spanish contemporary music in 1970, *La música de la España contemporánea*, and three biographical books, included in the collection entitled *Artistas españoles contemporáneos* (Contemporary Spanish Artists), in 1971 (Luis de Pablo), 1972 (Cristóbal Halffter) and 1976 (Carmelo Bernaola). This collaborative process came to a partial climax with the granting of the *Medalla de Plata al Mérito en Bellas Artes* in 1973, a recognition that had significant connotations, especially if we bear in mind the situation of the Spanish avant-garde after the 1972 Pamplona Meetings.

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<sup>78</sup> "El Nuevo régimen los asimiló a sus estructuras y los premios nacionales de música (con los de las otras disciplinas) quedaron mecánicamente unidos al carro administrativo".

<sup>79</sup> "La inoperancia de los premios en material musical ha sido tácitamente admitida - aunque no confesada - con la creación de un sucedáneo: los encargos (...) la mentalidad oficial señala a priori al presunto autor merecedor del premio (...) la nueva era de los encargos había comenzado y con ella se institucionalizó el Nuevo sistema de premiar: el dedo (...) los organismos que fundamentalmente gobiernan el timón de los encargos, son la Comisaría de la Música y la Radio".

It is quite remarkable that one of Marco's most controversial (and criticised) accounts of Spanish contemporary history can be found in a book published in 1983, *Historia de la música española - El Siglo XX*, well after the end of Franco's regime. In it Marco presents his personal vision of the socio-historical factors that led the civil war and the consequences that the victory of the *nacionales* had on the Spanish society at the time. The whole fragment is worth quoting (the italics are mine):

Once the Civil War was finished, a new situation begins for Spanish life in general. A situation which is new in political terms but *not as much in terms of social reality*, as both fighting sides, with the exception of the casualties and the exiled, which are a *numerical minority*, have *no other option* but to return to their civil lives amalgamated in the new order of things. A new order that *was not doing anything but* placing on the frontline a number of ideas and factors that had already been predominant in relevant sectors of the Spanish society and that, precisely because they existed, led to the confrontation. A confrontation that *cannot be reduced to* a simple military coup or to the imposition of a *more or less* fascist ideology that was not predominantly hegemonic. There are reasons to understand it as *something of a utilitarian nature* of a social sector that was less unified than it initially seemed to. However it is considered, the reality is that, with the new political constraints, the resultant forms of life were not substantially different from the preceding ones, although they had a nationalistic exaltation, a greater relevance of religion and they were strengthened by some years of imposed isolation that did not destroy the new regime but became, instead, a crucial element in its consolidation. (Marco, 1998, p. 163)<sup>80</sup>

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<sup>80</sup> "Terminada la Guerra Civil, una nueva situación se abre para la vida general española. Situación nueva en lo político, no tanto en la realidad social, pues los dos bandos combatientes, excepto los muertos y los exiliados, que numéricamente son minoritarios, no tienen más remedio que reanudar la vida civil amalgamados al nuevo orden de cosas. Orden que no hacía sino poner en primer término una serie de ideas y factores que ya habían predominado en importantes

I believe that the text is quite self-explanatory. Marco employs an apparently neutrally structured style, which is, in reality, constructed upon rather euphemistical idiomatic turns through which a refusal to take a historic-analytical standpoint can be glimpsed. It is a writing style that does not want to get dirty, even if dealing with such a complex subject, a style that wants to remain neutral, in which, from a critical perspective, what is not being said is much more significant than the actual written text itself.

## **Concluding Remark**

This section has intended to expose the dual nature of Marco's relationship with the regime, contextualizing some of the data presented in the opening section of the chapter and introducing a necessary critical perspective that contrasts, through dialectical engagement, a neutral consideration of Marco's biography (common to all previous monographs on the composer) with its socio-cultural environment. The following chapter will analyse in depth Marco's relationship with the Spanish avant-garde movement ZAJ.

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sectores de la vida española anterior y que, precisamente porque existían, condujeron a la confrontación. Confrontación que no puede reducirse a un simple pronunciamiento militar ni tampoco a la implantación de una ideología más o menos fascista que no fue mayoritariamente dominante. Hay razones para verlo como algo más utilitario de un sector social menos unificado de lo que en principio parecía. Se considere como quiera, lo real es, que con los nuevos condicionantes políticos, las formas de vidas resultantes no son sustancialmente distintas de las anteriores aunque sí impregnadas de una exaltación nacionalista, con un peso mucho más fuerte de la religión y favorecidas por unos años de aislamiento forzoso que no acabó con el nuevo régimen, sino que fue un factor decisivo en su consolidación”.

## Chapter 2: Marco and ZAJ

Marco's relationship, during the 1960s, with the Spanish avant-garde movement ZAJ, almost unknown in the English-speaking world, will be examined in this chapter. The following discussion will act as a connecting element between the previous socio-biographical introduction (contextual approach) and the later consideration of the relationship between Marco and contemporary philosophy, especially with regard to his understanding of time, and the time-related analytical approach to the composer's oeuvre. The importance given to ZAJ is a direct consequence of the significance that Marco's collaborations had on the definition of his mature musical idiom. The central ideas that define Marco's understanding of music and the compositional process (such as time, the gestural or the synthetic) his intellectuality and his key philosophical concerns can be found, in their pre-formed versions, in Marco's ZAJ works.

I take ZAJ's origins and its relation to Fluxus and to Cage's ideas as a starting point (2.1), before introducing the history of the movement (2.2). ZAJ's nature, including its political implications, is then examined (2.3) as a necessary basis for later considerations on the influence of Marco's ZAJ collaborations on the development of his late mature musical idiom (2.4). Three cinematographic adaptations of Marco's ZAJ works *El pájaro de fuego* (The Firebird), *Guillermo Tell* (William Tell) and *Sonata para violín solo* (Solo violin sonata), are included in the annexes (see Annex E). They will serve to visually exemplify some of the aspects considered in Section 2.4. A degree of detachment from the analytical perspectives adopted in the text must be acknowledged at this point but, even if the adaptations are not employed as analytical material, their inclusion is justified in as far as they clearly support the arguments developed throughout the current chapter.

### 2.1 ZAJ's origins

ZAJ can be considered as one of the avant-garde movements initiated in the late fifties and early sixties as a reaction to the dominant abstract or expressionist formalisms of visual arts as well as to the characteristic structuralism of serial music after World War II. These movements proposed a "theatrical approach to

plastic arts by means of happenings, as well as a theatrical approach to music in the means of what was called, in a descriptive manner, musical theatre or action music and which would later be known as performance” (Cuyás in ZAJ 1996: 27).<sup>81</sup> Questions posed by a number of artists in the 1950s regarding the value of art, artists’ conditions and the nature of art works, led to a deconstruction of the modernist artistic practice and to the creation of movements such as Fluxus, those linked to the American ‘happening’ and ZAJ.

A brief overall consideration of the origins and development of Fluxus will help us achieve a better understanding of ZAJ’s artistic and intellectual background and of the historical framework in which it emerged. The first problem we face, when attempting to do so, is that, as Owen Smith points out:

it is not possible to determine an exact time or place when Fluxus began. There was no initial manifesto that declared the birth or existence of Fluxus<sup>82</sup> (...) Fluxus developed out of a need for a mechanism to present and disseminate a growing number of new works certain artists were producing in the late 1950s and early 1960s, not out of a ideological program (...) The early developmental phase of Fluxus, which George Maciunas<sup>83</sup> called proto-Fluxus can be seen as beginning around the middle of 1959 through early 1960 and continuing into the first half of 1962. (Smith 1998: 25)

The second phase, referred to as the early or heroic Fluxus, is distinguishable from proto-Fluxus both by the type of work associated with the movement at the time (that is, the ‘performance’) and the festival form of presentation. The third phase results from the fractionalization of the group as a consequence of the

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<sup>81</sup> “Teatralización de las artes plásticas bajo la forma del happening, así como una teatralización de la música en lo que se llamaba, de manera descriptiva teatro musical o música de acción y que con el tiempo vendría a conocerse como performance” - we would nowadays refer to it as ‘performance art’.

<sup>82</sup> Nevertheless, Georges Maciunas published the *Fluxus Manifesto* in 1963 (Maciunas 1963) and the *Flux Manifesto on Art Amusement* in 1965 (Maciunas 1965), well after the movement had been created and established.

<sup>83</sup> George Maciunas was one of the key intellectual driving forces (if not the most relevant) of the Fluxus movement.

debates that emerged from the staging of Stockhausen's *Originale* in 1964.<sup>84</sup> The death of Maciunas in 1978 marks, for many, the end of Fluxus as it was initially conceived, even if the movement was, and still is, alive.

ZAJ and Fluxus developed in parallel and collaborations between them were common during the 1960s and early 70s (especially with Wolf Vostell), to the point where George Maciunas included ZAJ in some of his famous genealogical diagrams of the movement: ZAJ however differs from Fluxus. ZAJ members always stressed the independence and distinctiveness of their ideas. This was overtly demonstrated on a number of occasions, an early example being Juan Hidalgo's (one of ZAJ's founding members) reply to Maciunas's proposal of becoming part of Fluxus: "in the same way that we could call everything Fluxus, we could call everything ZAJ" (Hidalgo in ZAJ 1996: 18).<sup>85</sup> Their differences were made clear again when, being invited by Vostell to take part in an exhibition entitled 'Happening and Fluxus', ZAJ replied with a note stating "we are not interested in this exhibition" and a picture of the group facing backwards. Hidalgo went as far as to ironically argue that comparing ZAJ and Fluxus was equivalent to comparing Buster Keaton and the Marx Brothers.

Interestingly, the founding members of both movements came from the field of musical composition, being clearly influenced by John Cage's ideas. As José Antonio Sarmiento points out, ZAJ originated in 1958 in Darmstadt, when "Juan Hidalgo and Walter Marchetti met John Cage through their mutual friend David Tudor during the 9<sup>th</sup> New Music Festival. This meeting and their later contacts in Milan made both Hidalgo and Marchetti question their musical world, which at that moment was focused on *musique concrète*. Cage introduced them to the new field of musical actions" (Sarmiento in ZAJ 1996: 15).<sup>86</sup>

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<sup>84</sup> Karlheinz Stockhausen's music/theater event *Originale* fractured the Fluxus community. In its New York production, directed by Allan Kaprow, *Originale's* cast included some of Fluxus key figures such as Nam June Paik, Dick Higgins, and Ay-O. On the other hand, relevant members such as Maciunas, Henry Flynt, Ben Vautier, and Tony Conrad disavowed the performance as a result of Stockhausen's perceived elitism, racism, and cultural imperialism (see Friedman 1998 and Dreyfus 1978).

<sup>85</sup> "De la misma manera que podíamos llamar a todo Fluxus, podíamos llamar a todo ZAJ".

<sup>86</sup> "Durante el IX festival de nueva música Juan Hidalgo y Walter Marchetti conocieron a través de David Tudor a John Cage. Este encuentro y sus contactos posteriores en Milán van a significar que

An interesting fragment, related to this, can be found in one of Hidalgo's letters to Dick Higgins, dating from 1966:

Cage helps people to find themselves. The first time that Walter and me [*sic*] met Cage was in Darmstadt in 1958. Until that date those belonging to the international European style admitted us. After this (...) we were 'decollaged' (...) by the supporters of the 'international European style'. In 1962 in Milan, we received the first information on Fluxus. Fluxus requested our works for their festivals, but Maciunas chose the well-known Bussotti (Sylvano) as 'manager' and Marchetti and myself left behind the Fluxus of the pretentious Bussotti. *The three ways* [*sic*]: 1) the European one of Darmstadt ('international European style') 2) Cage's American one 3) the European one enlightened by Cage (Marchetti's and my own) and ignored by the other two [*sic*]. (Hidalgo in ZAJ 1998)<sup>87</sup>

The following portrait of the ZAJ family (already mentioned in Chapter 1), entitled ZAJOGRAFÍA [Zajography] and published by Juan Hidalgo in 1975, adds one more relevant piece of information to the consideration of the origins of ZAJ:

Example 2.1: Juan Hidalgo, ZAJOGRAFÍA, 1975.



tanto Hidalgo como Marchetti comiencen a cuestionar su mundo musical, en ese momento centrado en la música concreta. John Cage los va a iniciar en el campo las acciones”.

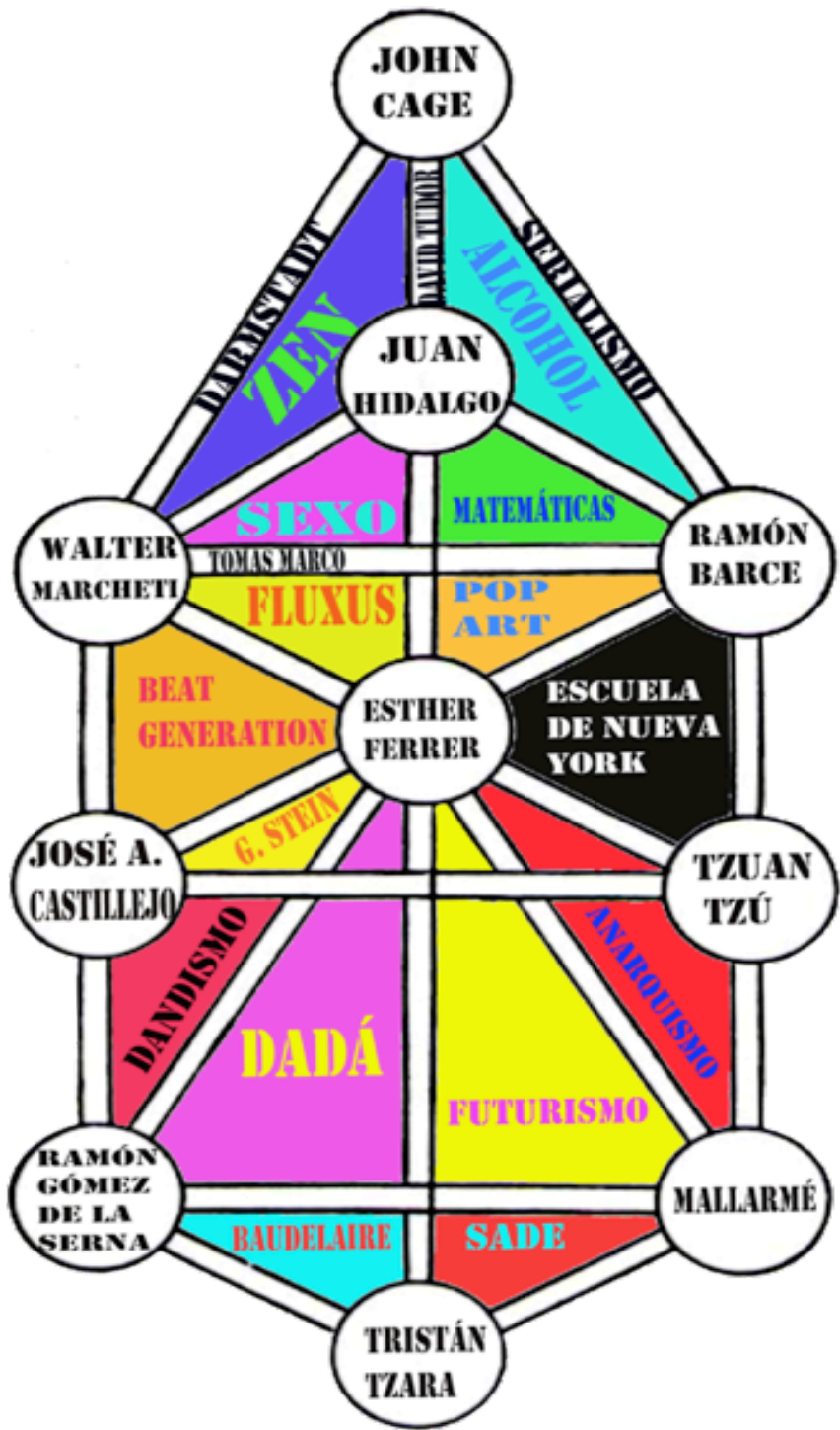
<sup>87</sup> “Cage ayuda a la gente a encontrarse a sí misma. La primera vez que walter y yo conocimos a cage fue en Darmstadt en el 58. Hasta esa fecha éramos admitidos por los que cultivan el "estilo internacional europeo". Después de eso (...) fuimos "decollaged" por los partidarios del "estilo internacional europeo". En el 62, en milán, recibimos la primera información de fluxus. Fluxus nos pidió obras para festivales pero maciunas eligió como "manager" de fluxus al conocido bussotti y marchetti y yo salimos del fluxus del pretencioso bussotti. *Los tres caminos* 1) el camino europeo de darmstadt (estilo internacional europeo) 2) el camino americano de cage 3) el camino europeo iluminado por el contacto directo con cage (el camino de marchetti y el mío propio) ignorado por los otros dos”.

This is a clear manifesto of where original influences of the movement are to be found: Marcel Duchamp as the grandfather, John Cage, as the father, Erik Satie as the family's friend and Buenaventura Durruti as the friend of his friends. Hidalgo's ZAGOFRAFÍA is thus connected to the argument, held by a number of scholars (see Smith 1998 or Higgins 2002), that points out how Fluxus, and consequently ZAJ, implied a recovery of the memory of the first avant-garde movements of the century, such as the Dadaist nonsense, the futuristic provocation (e.g. their Synthetic Theatre), Surrealism or Duchamp's - ZAJ's grandfather - ready-made concept, which through their transgression of genders expanded the limits of art. Maciunas pointed out, as Owen Smith does (Smith 1998: 19), that all of these influences were summarised and filtered through John Cage's - ZAJ's father - ideas (see Example 2.2), which influenced the appearance of both movements. A number of specific examples can be mentioned: the works of Italian futurists such as Marinetti and Russolo (author, in 1913, of the futurist musical manifesto entitled *L'Arte dei rumori* - see Apollonio 2009: 74 - and inventor of the noise-generating devices called *Intonarumori*), Duchamp's works *Erratum musical*, subtitled *La mariée mise à nu par ses célibataires, même* (composed in 1913 for an indeterminate instrument, consisting of a mechanism that randomly decided the tonal sequence of the work) or Satie's attitude and ideas developed in works like *Vexations* or his *Musique d'ameublement* (consisting of five short pieces composed between 1917 and 1923, conceived as background music, that could be repeated endlessly).

Some of the key elements (and works) mentioned so far will prove to have a significant influence on the development of Marco's mature musical idiom. This is clearly exemplified, for instance, by the way in which the synthetic nature of the futurist theatre (present as well in Satie's furniture music), will lead, through ZAJ, to the centrality of the gestural in both his staged and instrumental music. Furthermore, Marco was interested in and studied some of the central figures that form ZAJ's intellectual background: he gave a number of lectures on Cage, as part of a *Problemática 63* activity, published the Spanish translation of Cage's collected writings *Indetermination*, and presented a conference on Luigi Russolo's work and ideas in 1967.



Example 2.2: Approach to the origin of ZAJ.<sup>88</sup>



<sup>88</sup> Available from <http://www.rubenfigaredo.com/index.html>, last accessed on 18/7/2011.

Returning to my previous line of argument: José Antonio Sarmiento introduces an interesting debate when he maintains that Marinetti should be considered ZAJ's forgotten friend, as he is not mentioned in their genealogy. This reveals one major difference between Spanish ZAJ and Fluxus: the first was conceived as an overtly political movement, whilst the second did not intend to have any political implications beyond its artistic nature; as Hannah Higgins puts it, there are "sociological justifications for defining Fluxus practise [*sic*] as either ideologically narrow, politically broad, or apolitical" (Higgins 2002: 13). Marinetti's ideas influenced, beyond any doubt, the development of both movements (this is analysed in Chapter 3 within the section entitled *Bergson-Sorel-ZAJ-Marco*). Nonetheless, he could not be included in a genealogical portrait of the ZAJ family, on the side of Buenaventura Durruti, given his deep intellectual, artistic and political implication (and that of the Italian futurist movement) with the rise and development of the Italian fascist regime. On the other hand, the inclusion of Durruti, a key anarchist figure of the Spanish Civil War, in such a document is an open provocation and declaration of intent: we should not forget that democracy is not fully restored in Spain until 1978.

A different perspective is provided by Smith, who stresses that the "most pervasive as well as the most general concern transmitted from Futurism, Dadaism, and Surrealism to Fluxus artists in the 1960s (...) was a critique of the institutional function of art as mirror of bourgeois egoism, materialism, and passivity. Their goal was to utilize artistic structures to challenge the substructures of bourgeois culture, the ultimate goal being to alter world history and not art history" (Smith 1998: 15). From this point of view, beyond the contradiction implied on placing Marinetti and Durruti together, the Futurist commandment that artists must have an active role in society and, as a result, a political involvement would partially justify the inclusion of the Italian as ZAJ's forgotten friend. The following self-explanatory fragment, which is taken from a letter written by José Luis Castillejo to Dick Higgins, dated 21 April, 1967, serves as an example to show the consequences of ZAJ's political positioning, which will be revisited and analysed in Section 2.3: "we also have other problems. The police called Juan and Walter to ask them about ZAJ. Happy Twentieth Century!

To breathe is to sin and we do a bit more than just breathing (...) Liberalisation in Madrid is being sharply constrained. I believe that as in the rest of the world ...” (Castillejo in ZAJ 1998).<sup>89</sup>

This short introduction to ZAJ’s origins provides an appropriate, general background, which will prove to be a useful starting point for the following consideration of the history of the movement and the later analysis of Marco’s ZAJ’s works, studied to a greater depth in the section devoted to ZAJ’s nature.

## 2.1 History of ZAJ

The creation and development of ZAJ must be understood from the perspective of the social and cultural situation in the Spain of the 1960s: a relation between the official cultural institutions, that is, official art, and the development of various avant-garde movements within the different areas of artistic expression. Nevertheless, whilst other forms of the artistic avant-garde, as those represented by the 1951 Generation (exemplified as well to some extent by Marco’s early career), managed to move from the underground to the official level, ZAJ always remained on the first of these. Two reasons could be initially adduced: its overtly critical political agenda and its critique of the traditional understanding of art and artistic creation. In any case, it must be acknowledged that, given the nature of the Spanish socio-political scene during the 1960s and 1970s, ZAJ consciously decided to remain as an underground, thus subversive, movement in order not to abandon, overturn or tergiversate its critical essence.

ZAJ was initially founded by Walter Marchetti and Juan Hidalgo (who had met in Italy in 1956) in 1964.<sup>90</sup> Both composers shared common background interests and a joint experience of the international music avant-garde during the pre-ZAJ

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<sup>89</sup> “También tenemos otros problemas. La policía ha llamado a Juan y a Walter para pedir información sobre ZAJ ¡ Feliz Siglo XX ! Respirar es pecar y nosotros hacemos un poco más que respirar (...) Hay un frenazo a la liberalización en Madrid. Creo que en todo el mundo ...”.

<sup>90</sup> An important part of this historical consideration of the ZAJ movement is based on material only available on the Internet through the web page of the Universidad Complutense of Madrid - available from <http://www.uclm.es/ARTESONORO/ZAJ/INDEX.HTM> [Last accessed 07/05/11]. Other relevant sources include: Cureses’s book on Tomás Marco (Cureses 2007: 155-199), ZAJ - *Colección archivo conz* (ZAJ 2009) and the catalogue of the ZAJ exposition at the MNCRS (ZAJ 1996).

period up to 1963, participating in the Darmstadt Festivals (Hidalgo in 1957 and 1958 with his works *Ukanga* and *Caurga* and Marchetti in 1958 with *Spazii*) and meeting John Cage (who was a founding and leading member of the American 'happening' movement as of the late 1940s) there in 1958. In 1959 they organised a series of concerts, entitled *Música Abierta* (Open Music), as part of the activities held by *Club 49* in Barcelona and in November of that same year they brought David Tudor, John Cage's close collaborator, to perform in Barcelona and Madrid.

The first ZAJ activity, organised by Marchetti, Hidalgo and Ramón Barce (who joined the group immediately after it was established), took place in Madrid on 19 November 1964 (see Example 2.3). That same year, on 21 November, the first ZAJ concert, *Concierto de teatro musical* (Concert of musical theatre), was organised at The *Ménendez Pelayo* School, with the three previously mentioned founding members performing their own music as well as some of John Cage's works (see Example 2.4).

During 1965 ZAJ performed in Lisbon at the *Galeria Divulgaçao* (3 March) and in Madrid the *Galería Edurne* (18 May) - the informalist painter, Manolo Millares, collaborated with three objects and the Argentinian visual artist and writer Alberto Greco with some drawings - and, once more, on the streets of Madrid (the programme including their own works, John Cage's works, a *climax* by Millares and a mask by the artist Alejandro Reino) on 21 May.

The first ZAJ festival, *Festival zaj 1*, including Tomás Marco, José and Manuel Cortés's first collaborations with the movement, took place during the months of November and December of 1965. It consisted on a concert of percussionist Max Neuhaus in the *Menendez Pelayo* School on the 27 November, a postal concert (with works by Hidalgo, Marchetti, Marco and the Cortés brothers), a ZAJ concert by Juan Hidalgo on 6 December, a *concierto-party* (party-concert) at the gardens of the sculptor Martin Chirino (including works by Hidalgo, Marco, the Cortés brothers, Wolf Vostell and Josefa Codorniu) on 11 December and the performance of Marco's work *Viaje a Almorox* (see Annex B: 356) on 15 December (Example 2.5).

**zaj**

**invita a vd.**

**al traslado a pie de tres objetos de  
forma compleja, construídos  
en madera de chopo y cuyas  
dimensiones son  
1'80 x 0'70, 1'80 x 0'70 y 2 x 1'80  
(pudiendo ser considerados dos de ellos  
como complementarios), por el itinerario  
siguiente: batalla del salado -  
embajadores - ronda de toledo - bailén -  
plaza de españa -  
ferraz -  
moncloa - avenida de séneca,  
con un recorrido total de 6.300 mts.  
realizado por**

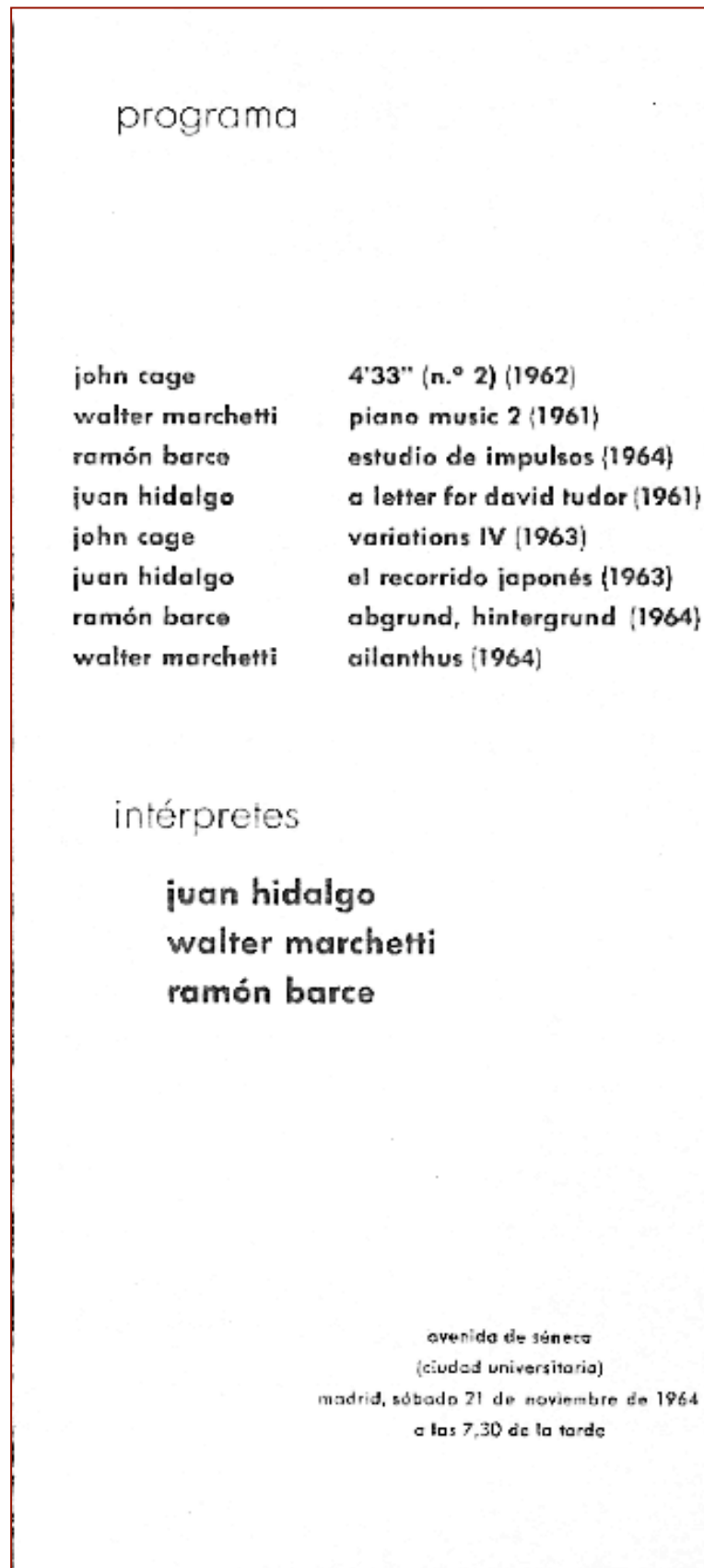
**juan hidalgo  
walter marchetti  
ramón barce**

**este suceso tuvo lugar en madrid  
el pasado jueves 19 de noviembre de 1964  
entre 9,33 y 10,58 de  
la mañana**

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<sup>91</sup> "ZAJ invites you to: the removal, on foot, of three objects of complex structure, built with black poplar wood and dimensions of 1'80 x 0'70, 1'80 x 0'70 and 2 x 1'80 (with the possibility of considering two of them as complementary), through the following itinerary: batalla del soldado - embajadores - ronda de Toledo - bailén - plaza de España - Ferraz - moncloa - avenida de Séneca [list of Madrid street names] - with a total length of 6.300 meters undertaken by Juan Hidalgo, Walter Marchetti and Ramón Barce. This event took place last Thursday, 19<sup>th</sup> of November, 1964 between 9.33 and 10.58 AM".

Example 2.4: ZAJ, ZAJ Concert, 21/11/64.







On 26 March 1966, a further ZAJ concert took place in the *Paraninfo* of the Law Faculty at the University of Madrid. Two of Marco's works were performed, *Wedding* and *Ein Engelkonzert*, causing the audience's unrest, which led to the police intervening to put an end to the performance.

The second ZAJ festival was organised in the month of May of 1966 and structured in two different parts: a number of performances dedicated to specific ZAJ members - Juan Hidalgo on the 21<sup>st</sup>, Walter Marchetti on the 22<sup>nd</sup>, Manuel Cortés on the 24<sup>th</sup>, Eugenio de Vicente on the 25<sup>th</sup>, José Cortés on the 27<sup>th</sup> and Tomás Marco on the 28<sup>th</sup> (with the performance of his *Salida del Talgo* and *Museo del Prado* - see Annex B: 358-359); and a final concert, on the 29<sup>th</sup>, focused on the international Fluxus movement, with no ZAJ works included in it.<sup>92</sup>

A number of concerts, presenting ZAJ to an international audience, were also scheduled in 1966: 'Noche zej' in Argel (21 July), 'Verano en Argel' (27 July), ZAJ concert at the Forum Theatre in Berlin (5 September), participation in the Destruction in Art Symposium (DIAS) in London (15 September), ZAJ concert in Frankfurt (22 September), *Juxtapositionen 1* in Aachen (25 September) and 'Events y New Musics' in Zaragoza (joined by Dick Higgins and Alison Knowles to perform both their works and ZAJ pieces on 12 November).

ZAJ's third festival, held in Barcelona, consisted of five actions, taking place on 5 December at diverse emblematic settings of the Catalan capital (*Ramblas*, *El Corte Inglés*, *Calle Tapias*, *Paralelo*, *Calle Fossar* and a mini-concert at the "Au Vieux Paris" café), a performance in the *Parque Güell* on the 8 December and a ZAJ concert on the same day at the social centre *Nia Nesto*, including Marco's works *Guillermo Tell (Homenaje a Rossini)*, *Concierto de Navidad* and *Variaciones para un plástico* (see Annex B: 353-363).

During 1967 ZAJ perform in Madrid at the *Teatro Beatriz* (11 January and 19 February), *Teatro Estudio* and *Galeria Kreisler* (16 March) and in Bilbao at the *San Telmo* Museum (8 and 10 December). That same year Something Else Press

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<sup>92</sup> The programme included works by Emmett Williams, György Ligeti, Robert Watts, Takehisa Kosugi, Giuseppe Chiari, George Brecht, Chieko Shiomi, Dick Higgins, George Maciunas, Ben Vautier, Benjamin Patterson, Alberto Schommer, Alain and Nelas Arias-Misson.



(created by Dick Higgins in 1963) publishes *A ZAJ Sampler - works by the Zaj group of Madrid*, including works by José Luis Castillejo, Ramiro Cortés, Javier Martínez Cuadrado, Juan Hidalgo, Walter Marchetti, Tomás Marco and Eugenio de Vicente, which are defined as “examples of the highly original and inventive concept performances and non-performances by Spain’s first avant-garde group of international importance since the Spanish Civil War” (Tencer 2004: 17).

1968 is a year of significant international activity: the group performs in Rouen (Contemporary Art Festival on 3 May - see Example 2.6), Paris (Modern Art Museum on 7 May), Cologne (Rudolf Zwirner Gallery on 9 May), Düsseldorf (Jorg Immendorf’s Lidl Raum on 14 May) and Aachen (Technical School on 22 May), as well as in Bilbao (25-28 January) and Madrid (10 February).

“From that moment ZAJ manifestations are focused on international collaborations - most of them in Italy - performed by a new nucleus: Juan Hidalgo, Esther Ferrer and Walter Marchetti” (Cureses 2007: 177).<sup>93</sup> In 1973 they perform in Paris, U.S.A. and Canada; in 1974 and 1975 in Italy (Milan and Rome); in 1976 at the Venice Biennale. Subsequently, ZAJ have a sustained number of national and international performing engagements but in the 1990s their activities decrease until the movement almost disappears. Nevertheless, some exhibitions have paid tribute to ZAJ’s importance during the past few years: Gallery 400 (University of Illinois at Chicago) organises *Between Sound and Vision* in March 2001; a retrospective exhibition, *Zaj*, takes place at the Queen Sophia National Museum in Madrid in 1996, and one organised by the *Círculo de Bellas Artes* in Madrid, entitled *Proposición Zaj*, on the 40<sup>th</sup> anniversary of the group, in 2004.

From the perspective of my current research interests only ZAJ’s early period, between 1964 (when it is founded) and late 1967, when Marco abandons the movement, is really significant. Those elements of ZAJ’s history presented in this section complement Marco’s biographical consideration, undertaken in Chapter 1. They trace, as well, the development of ZAJ’s activities, portraying the increase

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<sup>93</sup> “A partir de esta fecha las manifestaciones zaj se concentran en colaboraciones internacionales - en su mayoría italianas - protagonizadas por el un nuevo núcleo: Juan Hidalgo, Esther Ferrer y Walter Marchetti”.

of the international transcendence of the movement and representing a crucial part of Marco's creative world during the 1960s.

Example 2.6: ZAJ, ZAJ concert, Rouen, 3/5/1968.

# CONCERT ZAJ

avec la participation  
de **Juan HIDALGO**  
**Walter MARCHETTI**  
**Esther FERRER**

6 minutes pour deux interprètes et trois positions avec contact corporel (1966)  
**Juan Hidalgo**

A dit à B (1967)  
**José Luis Castillejo**

Le parcours japonais (1963)  
**Juan Hidalgo**

Das augenlicht (1967) (hommage à Anton Webern)  
**Tomás Marco**

Analyse (1967)  
**Javier Martínez Cuadrado**

Variations (1968)  
**Walter Marchetti**

Musique visible (1966)  
**Walter Marchetti**

Le chevalier de la main sur la poitrine (1967)  
**Eugenio de Vicente**

**Eugenio de Vicente**  
Le chevalier de la main sur la Poitrine (1967)

**Walter Marchetti**  
Musique visible (1966)

**Walter Marchetti**  
Variations (1968)

**Javier Martínez Cuadrado**  
Analyse (1967)

**Tomás Marco**  
Das augenlicht (1967) (hommage à Anton Webern)

**Juan Hidalgo**  
Le parcours japonais (1963)

**José Luis Castillejo**  
A dit à B (1967)

**Juan Hidalgo**  
6 minutes pour deux interprètes et trois positions avec contact corporel (1966)

Hall d'accueil de l'I.N.S.C.I.R. - Rue Thomas-Beckett, Mont-Saint-Aignan - Rouen - 3 mai, 20 h, 45

1968

INSTITUT

## 2.3 What is (not) ZAJ?

Example 2.7: ZAJ, Madrid, 1964.

<i>¿qué es <b>zaj</b>?</i>	what is <b>zaj</b> ?
<i><b>zaj</b> es <b>zaj</b> porque <b>zaj</b> es no-<b>zaj</b></i>	<b>zaj</b> is <b>zaj</b> because <b>zaj</b> is not- <b>zaj</b>
<i>¿cómo es <b>zaj</b>?</i>	what is <b>zaj</b> like?
<i><b>zaj</b> es como un bar.</i>	<b>zaj</b> is like a bar.
<i>la gente entra, sale, está:</i>	people go in, go out, stay:
<i>se toma una copa y</i>	they have a drink
<i>deja una propina</i>	and leave a tip
<i>madrid, 1964.</i>	madrid, 1964.

ZAJ's founding members (Marchetti and Hidalgo) published this introduction (Example 2.7) to the concept of ZAJ in Madrid in 1964. In it, the essence of what ZAJ is, intends to be, and remain undefined. Nevertheless, many attempts have been made to describe or label ZAJ from various perspectives. These different approaches will be considered here in order to develop a fuller understanding of ZAJ and its relevance within Marco's later work. Some of them stress the ideas in which ZAJ is rooted; some, its political implications and others emphasize ZAJ's members' own understanding of their work.

I will take as starting references the *manifiesto zaj* (ZAJ manifesto - Example 2.8), *entrevista con zaj* (a ZAJ interview - Example 2.9) and *conclusiones de zaj - posdata zaj* (ZAJ conclusions and ZAJ postscript - Example 2.10), all published in 1964.

Example 2.8: ZAJ, *manifiesto zaj*, Madrid, 1964.



**Z i ü e a ë o u j**

All the preceding documents show how ZAJ is never defined as such. It remains as an open concept, of a dialectical ontological nature, which contains both its own and its opposite meaning: “zaj is zaj because zaj is not-zaj” (Example 2.7). The only data provided about ZAJ’s nature refers to its activities (‘removals, concerts, writings and cardboards, festivals, trips, exhibitions, cards, books, meetings, visits, etcetera and etceteras ZAJ’ - Example 2.9) and the way they are performed (‘ZAJ is like a bar, people get in, get out, stay: they have a drink and leave a tip’ - Example 2.7). This is interestingly connected with the previously discussed relationship between ZAJ and Fluxus: the *Fluxmanifesto on art amusement* published by George Maciunas in 1965, one year after ZAJ was founded, states that artists “must demonstrate that anything can substitute art and anyone can do it” (Maciunas 1965). That statement is directly related to fragments of Maciunas’s early *Fluxus Manifesto*, published in 1963, in which he demands the need to “promote living art, anti-art, promote NON ART REALITY to be grasped by all peoples, not only critics, dilettantes and professionals” (Maciunas 1963).

Example 2.9: ZAJ, *entrevista con zaj*, 1964.

entrevista con **zaj**

¿cuándo nació usted, **zaj**?

- en julio de 1964

¿qué significa **zaj**?

- **zaj**

¿qué persigue **zaj**?

- **zaj**

¿cuál es la estética **zaj**?

- **zaj**

¿qué finalidad tiene **zaj**?

- zaj

¿qué cosas hace **zaj**?

- traslados, conciertos, escritos y cartones, festivales, viajes, exposiciones, tarjetas, libros, encuentros, visitas, etcétera y etcéteras **zaj**

¿qué toca **zaj**?

- **zaj** toca siempre puntos **zaj** con y en sentidos **zaj**

¿en dónde ha tocado **zaj**?

- en madrid, lisboa, san sebastian de los reyes, almorox, argel, schauinsland, londres, frankfurt, aachen, berlin, new york, clermont-ferrand, zaragoza, barcelona, san sebastián, bilbao, alcoy, rouen, parís, colonia, düsseldorf, kassel, valencia,

madrid, 1964.

**zaj** interview

¿when were you born, **zaj**?

- in July 1964

¿what does **zaj** mean?

- **zaj**

¿what does **zaj** pursue?

- **zaj**

¿which is **zaj**'s aesthetic?

- **zaj**

¿which is the aim of **zaj**?

-**zaj**

¿what does **zaj** do?

- removals, concerts, writings and cardboard signs, festivals, trips, exhibitions, cards, books, meetings, visits, etcetera and etceteras **zaj**

¿what does **zaj** play?

-**zaj** plays **zaj** points with and on **zaj** directions

¿where has **zaj** played?

- in madrid, lisbon, san sebastian de los reyes, almorox, argel, schauinsland, london, frankfurt, aachen, berlin, new york, clermont-ferrand, zaragoza, barcelona, san sebastián, bilbao, alcoy, rouen, parís, cologne, düsseldorf, kassel, valencia

Madrid, 1964.

Example 2.10: ZAJ, *conclusiones de zaj - posdata zaj*, Madrid, 1964.

conclusiones de **zaj**

ahora **zaj** será o no-será **zaj**

**zaj**, cualquiera otra vez, será o no-será **zaj**

pero siempre **zaj** será o no-será sólo **zaj**

posdata **zaj**

¿ha comprendido usted?

- sí, no-**zaj**; no-sí, **zaj**

madrid, 1964.

**zaj** conclusions

now **zaj** will or will not be **zaj**

**zaj**, any other time, will or will not be **zaj**

but always **zaj** will or will not be **zaj**

**zaj** posdata

¿have you understood?

- yes, no-**zaj**; no-yes, **zaj**

madrid, 1964.

The *Note on the Zaj Group* published by Dick Higgins within the *Zaj Sampler* (Something Else Press - see Tencer 2004) in 1967, stresses some of these points:

There is no official history of the Zaj Group. The general spirit of the works with which the group is identified is unhistorical, fresh and even the question of who actually belongs to the group is never allowed to intrude. Those who once worked with the group are described as “no longer working with us”, rather than not Zaj. The word “Zaj” itself is without meaning, except as it becomes identified with the group (...).

The background of the participants at first tended to be musical (...) However, in works of the sort which characterise Zaj, the imagery is not necessarily musical at all. For a considerable time there was musical imagery in most Zaj work, but it came to be increasingly confined to the titles, alluding to well-known musical works, until finally, as Castillejo points out in his excellent description, the first text in this pamphlet, even the allusions disappeared (...) The overall tendency of the Zaj group is, then, towards very original events in general, both for the performance and non-performance, and the group is one of the most exciting and active today, the first of international importance from Spain in many a year. (Higgins in Tencer 2004: 17)

ZAJ activities and concerts consisted of a number of short performance-like actions named *etceteras*, “fragments of everyday life presented to the audience out of context (...) They are actions between Art and life, but not in the traditional sense defended by some artists who state that their life is Art and Art is their life (...) What they intend to do is of Art, life or of life, Art (...) A ZAJ concert was, above all, a visual spectacle and theatrical presentation of everyday life where Zen thinking and the ZAJ family were present” (Sarmiento in ZAJ 1996: 17).<sup>94</sup> It is worth pointing out here how, from the first Fluxus activities, as

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<sup>94</sup> “Fragmentos cotidianos ofrecidos al público fuera de contexto (...) son acciones que están entre el arte y la vida, pero no en el sentido tradicional defendido por algunos artistas que afirman que



the Wiesbaden concert in 1962, any “everyday activity taken outside its usual associative context (...) and susceptible of producing sound, even residually, becomes for Fluxus a performance which is also musical” (Iges in Sithel 2002: 227).<sup>95</sup>

The similarity between the elements forming the Fluxus and ZAJ concerts provides an interesting insight: the meta-musical and the extra-musical are as important as the musical. The performer is presented with a series of instructions, which are arguably focused on two main apparently contradictory concepts: disorder and process.<sup>96</sup> The first is common to many of the discussions of Occidental culture and science at the time. A fragment from Umberto Eco’s *Opera aperta* (The Open Work - Eco 1989) clarifies the way in which the notion of disorder is being employed: “it is not the blind and incurable disorder (...) but the fertile disorder which positivity has been shown by modern culture; the rupture of a traditional Order which western men believed to be immutable and definitive and was identified with the objective structure of the world” (Eco 1984: 52 - my translation).<sup>97</sup> The perspective provided by the second concept leads to an understanding of works as “mechanisms which are rigorously set on movement, in such a way that the length required for their fulfilment or culmination determines, at the same time, that of the works performance” (Iges in Sithel 2002: 235),<sup>98</sup> always functioning as a metaphor for the flow of life.

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su vida es arte y el arte es su vida (...) lo que ellos intentan hacer es del arte vida y hacer de la vida arte (...) un concierto ZAJ es, ante todo, un espectáculo visual y una teatralización de la vida cotidiana donde están presentes el pensamiento zen y la familia ZAJ”.

<sup>95</sup> “Cualquier actividad cotidiana sacada de su habitual contexto asociativo (...) y susceptible de producir sonido incluso como residuo se convierte para Fluxus en una acción que también es musical”.

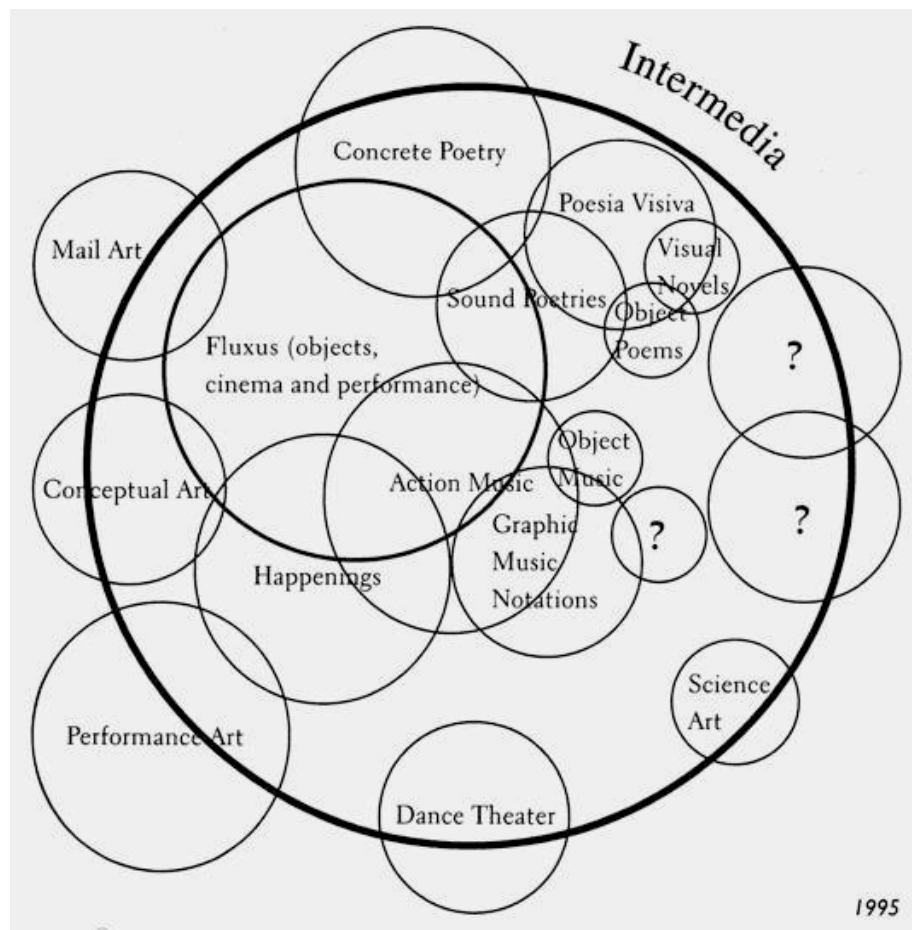
<sup>96</sup> These two concepts are central for Henri Bergson’s consideration of reality and time (as *temps durée*). They will be revisited in the section dedicated to the analysis of the relevance of Bergson’s ideas to Marco’s consideration of musical time, in Chapter 3.

<sup>97</sup> “Que no es el desorden ciego e incurable (...) sino el desorden fecundo cuya positividad nos ha mostrado la cultura moderna; la ruptura de un Orden tradicional que el hombre occidental creía inmutable y definitivo e identificaba con la estructura objetiva del mundo”. This is my own translation of a fragment of Eco’s ‘Introduction to the First Edition’ of the *Opera Aperta* that has not been included in the English version of the book (Eco 1989).

<sup>98</sup> “Un mecanismo que se pone rigurosamente en marcha, de manera que la duración precisa para su cumplimiento o culminación determina, a su vez la de la ejecución de la pieza”.

One more connection is to be found in ZAJ's employment, in the presentation of their *etceteras*, of the Mail-art inter-medial format,<sup>99</sup> which had been previously used by members of the Fluxus movement such as Ray Johnson, On Kawara or Georges Maciunas. The *etceteras* were displayed as *cartones* (the literal translation being 'cardboards'), defined by José Luis Castillejo as ZAJ's "signs of existence that consisted of very carefully designed cards presenting their receivers with a variety of propositions" (Sarmiento in ZAJ 1996: 16).<sup>100</sup> The gestural significance of the Mail-art format should be stressed as one of ZAJ's defining elements. Other diverse means of intermedia were used by Fluxus and its related movements and summarised in the retrospective proposal published by Dick Higgins in 1995 on his *Intermedia Chart* (see Example 2.11).

Example 2.11: Higgins, *Intermedia Chart*, 1995.



<sup>99</sup> Mail-art was an international cultural movement started in the 1960s. It mainly involved the delivery of visual art, in different formats, through the postal system; for further reading see *Mail Art 1955 to 1995 - Democratic Art as social sculpture* (Lumb 1998).

<sup>100</sup> "José Luis Castillejo las definió como signos de existencia y son tarjetas de cuidada presentación que exponen a sus receptores una gran diversidad de propuestas".

Further interesting insights, which add new elements to my current discussion, are to be found in the introductory text to the first ZAJ concert (Example 2.12), which took place on 21 November 1964. In translation:

(...) based on the love for allusions, on vulgar everyday actions and on the emphasis of non-logical behaviours, the aim of our works rests in the atmosphere created and in the exhibited objects

in a world which is ours. white, lazily sentimental and tendentiously totalitarian, the last wars have broken the comfortable and false balance. focusing on arts - but without forgetting all other human activities - the audience, the critics and artists, feelings and totalitarianism have been crudely and most beneficially shaken. What was unacceptable yesterday, today is not, and tomorrow?

four years ago the pianist david tudor, in a concert that some of you might remember, performed some experimental music by different authors. have four years passed by for us? and for experimental music?

I must immediately say that from the first moment, eyes and ears have had a role on experimental music. so, be aware! do not forget your ears, those of you who have your eyes up close.

a is 'a' because 'a' is 'no-a'

Some fragments ("the last wars have broken the comfortable and false balance" or "totalitarianism has been shaken crudely and most beneficially") clearly have explicit political connotations, which are related to Marchetti's understanding of ZAJ. Marchetti was a man of progressive thinking, an anarchist and a revolutionary<sup>101</sup> (remember that Durruti is a member of the ZAJ family). As ZAJ's key founding member (together with Hidalgo), he defines the group as musical avant-garde created from scratch, from the emptiness left by the Second World War, which had buried all the prior avant-garde movements (such as Futurism,

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<sup>101</sup> "I am so much of an anarchist that even when I don't think as such I am an anarchist" (Slater 2000).

**el colegio mayor menéndez pelayo**

**de la universidad de madrid**

**en colaboración con**

**dido pequeño teatro**

**presenta a **zaj** en un**

## **concierto de teatro musical**

basadas en el amor a las alusiones, en las vulgares acciones cotidianas y en el énfasis de los modos de acción no lógicos, el propósito de nuestras obras estriba en la atmósfera creada y en los objetos exhibidos

en un mundo nuestro, blanco, perezosamente sentimental y tendenciosamente totalitario, las últimas guerras han roto el cómodo y falso equilibrio. concretándonos a las artes—pero sin olvidar las restantes actividades humanas—, público, crítica y artistas, sentimiento y totalitarismo, han sufrido las más rudas y beneficiosas sacudidas. lo que ayer fue inadmisible, hoy deja de serlo. ¿y mañana?

hace cuatro años, el pianista david tudor, en un concierto que alguno de ustedes recordará, dio a conocer músicas experimentales de varios autores. ¿han pasado cuatro años para nosotros y para la música experimental?

diré en seguida que, desde un primer momento, ojos y oídos han tenido un papel en la música experimental. atención, pues! no olviden las orejas quienes tengan los ojos en primer plano.

a es a porque a es no-a

j. h.

Dadaism and Surrealism). He accepts the initial inspiration provided by John Cage and David Tudor (whom he met twice in 1953 and 1954), by their friendship and their ideas, but stresses that “it was not enough for our idea for ZAJ. That came later (...) the idea was to make something that can hurt people into thinking about things. We started in the years Franco was still in power. So the idea we have is to do something that can make people think that there is another way to live and to listen, but first of all to think, to be. So the idea was to make things visible and music visible” (Slater 2000).

Marchetti does not believe in the subversive nature of art but in its power to provoke. For him this is a result of the clash between art and culture: “art is an expression of individuality. Culture is the opposite. It is the collective. The idea of many people in order to build some situations, something. We affirmed our individuality. The subversive aspect was that every man can make his own life (...) the idea to come into confrontation with culture. The culture was a culture of dictatorship. There is no sense. So we were far away, but people knew it very well” (Slater 2000). He argues that in silent music performances the focus is moved away from sound perception to general sensitive perception and ultimately to the idea or ideas exposed or contained in the performance. These remarks add a central constituent to the consideration of the potentially critical elements that can be found in the different facets of Marco’s professional career, during its early stage, under Franco’s regime, as analysed in Chapter 1 (section 1.4).

In order to explore the potential divergence between Marchetti’s and Marco’s own understanding of ZAJ and its political connotations, Marco was questioned by the present writer on some the ideas discussed above. The whole interview is transcribed here, given its significance and reduced dimension:

*“RA: On ZAJ’s nature and its subversive content: Marchetti argues that ZAJ wanted to make people think about new ways of listening, of living, beyond those imposed by the dictatorship. He maintains that the nature of art is not subversive, only the response to art can be subversive.*

*Do you understand your participation in ZAJ as a purely experimental period (as a matter of l'art pour l'art) or does it have subversive intellectual connotations within its historical frame?*

TM: For me, the participation in ZAJ was an experimental period, even if I did not only know the subversive connotations but I accepted them, took them into account and stressed them.

RA: *The relation between art and culture: Marchetti differentiates between art as an expression of individuality and culture as a social construction. Was ZAJ an expression of art in direct confrontation with the official culture created by the dictatorship?*

TM: I endorse Marchetti's proposed relation between art and culture but, I would add that both are very intricately interrelated". (Alonso 2008)

The characteristic briefness of Marco's answers is worth noting; in providing little information the composer seems to be ill at ease with the topic. From a historical perspective, an important question (which will be left open) arises from this interview: is there a connection between Marco's abandonment of ZAJ (stepping outside its uncomfortable political connotations) and the development of his institutional career after *Aura*, composed in 1968?

## **2.4 ZAJ and the formation of Marco's mature ideas**

Despite Marco's apparent reservations concerning ZAJ, as exposed in the interview, his ZAJ period, possibly the most openly experimental of his compositional career, does not stand as a separate, independent element in the development of his later musical idiom. As a matter of fact, it implicitly presents the roots of the ideas forming it. The following analysis aims to demonstrate how those concepts, already present in the ZAJ works, determine such development. The notions of time, space and memory, as well as those related to and derived from them, which are to be found throughout Marco's catalogue, being continuously revisited by the composer, relate to the general lines of intellectual interest that define his oeuvre, discussed in Chapter 1 (section 1.2).

### ***Time – Space – Memory***

The first significant element that arises from a consideration of the notion of time implied in Marco's ZAJ works is its heterogeneity. Marco deals with a complex, plural understanding of time, characterised by its dischronic and heterochronic nature. It is not 'linear time', a time imposed upon us by the different structures of human socialisation, but one closer to the inner time of music, to musical time. In doing so Marco is displacing the original environmental nature of the performed actions by situating them in a new time framework, endowing them with new potential symbolic meanings. This is exemplified by works such as *Living-Room music* or *Das Augenlicht* (see Annex B: 353-363) in which the composer portrays displaced versions of common, everyday actions.

This standpoint takes Marco to the consideration of the irreversibility of time (which relates to Bergson's and Adorno's understandings of time, discussed in Chapter 3) through the introduction of chance structures, potentially related to the aperiodic behaviour of a nonlinear dynamical system, that is, to Marco's later interest in the physics of Chaos (considered as well in Chapter 3). This is portrayed in the work *Ceféidas* (see Annex B: 358): it presents a number of behavioural patterns to be performed by five different individuals at five different places, which are unpredictable but interconnected. The intention of such a process is to avoid iterability, being necessarily irreversible.

One further element, connected to those considered so far, is Marco's research into the psychology of perception (a common element in Marco's mature musical idiom). Marco works with a notion of memory that will be related to Bergson's in Chapter 3. In his ZAJ *etceteras* he presents actions that, by dint of their displacement into a heterogeneous time structure, are charged with endless layers of potential symbolic connotations, which will be interpreted differently by every single member of the audience. This is connected to the Bergsonian notion of confused multiplicity, that characteristic of our inner states of mind, in which the elements are fused together; and it leads, at the same time, to Bergson's understanding of memory as the relation between the moving 'centre

of action' (our present experience) and the totality of accumulated memories, represented by an inverted cone (also considered at greater length in Chapter 3).

### ***Viaje (Journey)***

Most of Marco's ZAJ works imply, directly or on a symbolic level, as an active participant or a passive spectator, some kind of journey. Clear examples are *Viaje a Almorox* (1965), which consists of a number of performances carried out during a train trip; *Living-Room Music* (1965), a trip through an average bourgeois house; *Salida del Talgo* (1966), where the audience has to witness a train leaving the station or *Visita al museo del Padro* (1966), in which they are supposedly given a tour of the Prado museum by Diego Velázquez, a prominent Spanish painter of the seventeenth century.

The idea of music as journey (*viaje*) has been always present in Marco's oeuvre, taking as a point of departure his understanding of time and space and leading to his interest in the psychology of perception, Spanish culture and history and even to science and astronomy. Such interest is not only manifest in his staged music but also evident in his instrumental output. It is related to his understanding of the work of art as experience, a notion that can be linked to the centrality of boredom, oblivion and danger in Fluxus theories and Cage's writings (see Blom in Friedman 1998 and Higgins 1964). These ideas became the basis of a theory that presented an immersive ideal of art, a theory that transcends Marco's ZAJ period and influences the development of his mature musical idiom. As Ina Blom points out, such a theory

attempts to formulate the terms according to which the cognitive boundaries dividing self and work or work and surroundings might, temporarily, fade out or be displaced. It is, in other words, an attempt to formulate the possibility of, in one sense or another, getting lost, since immersion renders the Cartesian divide between subject and object as uncertain or shifting, de-framing the subject's outlook on to the world. (Blom in Friedman 1998: 63)



Furthermore, the notion of *viaje* will be revisited in Chapter 4, becoming relevant to the analysis of Marco's *Dúo Concertante nº 3* and *Dúo Concertante nº 6*. It will then be approached from one further perspective, related to the tentativeness that characterises part of Marco's early catalogue and his approach to composition as a reflective process, an investigation within the inner structures of the self, the possibilities of the musical material and the wider intellectual elements that potentially connect them (see section 4.2.3). The notion also becomes central in the consideration of the possibility of a mapping of musical time discussed in the analysis of Marco's *Umbral de la Desolación* in section 4.2.1.

### ***Dé-coll/age***

Marco's consideration of form and the related deconstruction of historical formal structures that he undertook throughout his compositional career (see Chapter 1) could be related to Wolf Vostell's notion of *dé-coll/age*, initially developed in 1954: "the *dé-coll/age* principle consisted of decomposing specific and invisible forms and categories, stressing that any change of state produces noise, sounds (...) This music of life was my contribution to Fluxus in 1962" (Iges in Sithel 2002: 237).<sup>102</sup> *Dé-coll/age* was later employed by Vostell and other Fluxus members in order to make use of quotations and appropriation as part of their works (examples being Patterson's *Bolero* or his *Double-Bass Variations*). A similar approach can be found in Marco's *Suite de Homenajes*, consisting of the works *Jeux* (*Homenaje a Debussy*), *El pájaro de fuego* (*Homenaje a Stravinsky* - see Annex E), *Guillermo Tell* (*Homenaje a Rossini* - see Annex E), *Living-room Music* (*pieza utilitaria a la memoria de Richard Strauss*), *El Adiós* (*Homenaje a Haydn*), *Historias naturales* (*Homenaje a Ravel*), *Das Augenlicht* (*Hommage a Anton Webern*) and *La canción de la tierra* (*Homenaje a Mahler*).<sup>103</sup>

Even if this interest in the past and the use of quotations has been pointed out as a common element of postmodern art (e.g. Subirats 1989, Bürger 2007), it is specifically significant for an understanding of the development of Marco's

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<sup>102</sup> "El principio de *dé-coll/age* consiste en descomponer formas y categorías concretas e invisibles, señalé que todos los cambios de estado producían ruidos sonido (...) Esta música de la vida fue mi contribución a Fluxus 1962".

<sup>103</sup> The translation of Marco's ZAJ works can be found in Annex B.

mature musical idiom. It is important to emphasise that the idea of citation is not related, in this case, to the employment of specific musical fragments, but taken into a symbolic dimension. The composer refers to this as historical investigation: “explaining our position towards History is equivalent, in addition, to exposing our concept of the present (...) there exists an invitation to a sounding trip, a trip of historical and psychological prospection, a participation in the creation of the work through an active listening” (Cureses 2007: 219).<sup>104</sup> Enrique Franco’s critique of Marco’s work *Angelus Novus (Mahleriana)* reads: “the process of sonic-ideological occurrences, so rich in Gustav Mahler, is studied, dissected by Marco, who has been able to atomize them, treating musical facts as symbols” (in Cureses 2007: 220).<sup>105</sup>

A relevant group of works which explore this symbolic approach to the compositional process is formed by those related to the Baroque period, where Marco investigates the potential introduction of new sonorous approaches to historical classical musical forms: *Autodafé (Concierto Barroco nº 1 - 1975)*, *Tauromaquia (Concierto Barroco nº 2 - 1976)*, *Ceremonia Barroca* (1991), *Toccata de plenilunio* (1992), *Partita del Obradoiro* (1998), *Partita Piatti* (1999), *Deus ex-BACHina (Grande Partita sopra il NOMINE - 2000)*, *Partita de espejos* (2000) or *Vanitas con chaconas y folías* (2005).

Furthermore, Vostell’s notion of *dé-coll/age* has been interestingly re-interpreted by María Bartolozzi (see Bartolozzi 1988) as paraphrase, an understanding that brings it even closer to Marco’s approach as developed in the previously mentioned works. She refers to it as the “explanation or amplified interpretation of a text in order to illustrate it or make it clearer or more intelligible” (Bartolozzi 1988: p. 251),<sup>106</sup> a free interpretation that intends to renovate or recover (*recuperar*) those works from the perspective of the artist’s

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<sup>104</sup> “Explicar nuestra posición frente a la Historia equivale también a exponer nuestro concepto del presente (...) existe una invitación a un viaje sonoro, a un viaje de prospección histórica y psicológica, a una participación en la creación de la obra por medio de la escucha activa”.

<sup>105</sup> “El proceso de aconteceres sonoro-ideológicos, tan rico en Gustav Mahler, está estudiado, diseccionado por Marco, que ha sido capaz de atomizarlo sirviéndose de hechos musicales tratados a modos de símbolos”.

<sup>106</sup> “Explicación o interpretación ampliada de un texto para ilustrarlo o hacerlo más claro e inteligible”.

novel reality, conceiving them as an uninterrupted outcry (*grito ininterrumpido*) and consequently establishing a dialogue between the artist and the paraphrased work.

### ***Cosmology, Astronomy and the Universe***

Marco's interest in astronomical science, related to a broader interest in the cosmic and the Universe (Cureses dedicates a whole section of Marco's biography to this aspect), is constant throughout his compositional career. The ZAJ work *Cefeidas* (1965) and, less explicitly, the work *Galactic archaeology or about the Lamps of the Foolish Virgins* (1966 - see Annex B: 363) represent the first examples of this interest, its origin, the incipient elements of a very significant intellectual constituent of his mature musical idiom.

The work *Cefeidas* is related to the Cepheids:

variable stars characterised by high luminosity radial pulsations with periods oscillating between 1 and 135 days. Cepheids are characteristic of the well-known relation between the curvature of light and its periodic value; once the relation between period and magnitude is established, it is enough to know the distance of one Cepheid to know the distance of all the others. The discovery of the star Delta Cephei [by John Goodricke in 1784] meant a new standard of inter-star measurement [stated by Henrietta Swan Leavitt in 1909]. (Cureses 2007: 163)<sup>107</sup>

The composer portrays the relations between the Cepheids by creating a work in which apparently independent elements (five people or five groups of people in five different places) have to deliver inter-related and inter-dependent performances.

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<sup>107</sup> "Estrellas variables con pulsaciones radiales de alta luminosidad con periodos que oscilan de 1 a 135 días. Las cefeidas son características por la relación bien conocida entre la forma de la curva de luz y el valor del periodo; estando establecida la relación entre la magnitud y el periodo, basta con conocer la distancia de una sola cefeida para poder calcular todas las demás. Su descubrimiento a partir de la estrella Delta de Cefeo supuso un nuevo patrón de medida de distancias interestelares".

An important part of Marco's later catalogue is related to cosmological concepts: *Astrolabio* (1970), for solo organ, relates the instrument employed to watch and measure star positions and to Ptolemy's astronomical ideas; *Concierto Austral* (1981), an oboe concerto, takes the structure of an austral constellation (*Cruz del Sur* - The Southern Cross) as its formal basis; *Pulsar* (1986) refers to pulsar neutron stars which deliver highly intense radiant energy in short regular intervals; *Almagesto* (1989) refers to Ptolemy's astronomy treatise published in the 2<sup>nd</sup> century AD; both his fifth and sixth symphonies have cosmological implications, as their titles demonstrate: *Modelos del Universo* (Models of the Universe), composed between 1988 and 1989, and *Imago Mundi* (Image of the World), composed between 1990 and 1992, which take as a starting point, in their formal construction, cosmological propositions about the structure of the Universe. There are many other works which are related to this interest at a more tangential level, for instance the *Dúo Concertante nº 6 (Musurgia Universalis)* from 1995, *Materia Cósmica* (Cosmic Matter) composed in 2006 or *Toccata de Plenilunio* from 1992.

Marco's interest in cosmology is connected to his later interest in the physics of Chaos, influencing his consideration of time, space and the consequent consideration of memory. That complex structure of inter-connected intellectual elements, so significant for the development of his mature musical idiom, can be traced back, as I have attempted to demonstrate, to his early experimentations during the ZAJ period.

### ***Syntheticism - The gestural***

The relationship between the synthetic nature of ZAJ's *etceteras*, Italian Futurist Synthetic Theatre and Marco's mature musical idiom - a new simplicity characterised by that intensity without extension that, according to Adorno, also is an essential defining aspect of Webern's music - will be considered in Chapter 3. My argument here is that such syntheticism relates to one more central element of Marco's musical idiom: the significance of the gestural. It is in Marco's ZAJ works where this element can be most clearly analysed, where it is more overtly manifested. Such significance is (visually) explored in the three

cinematographic adaptations included in Annex E (Volume II: 587). It will also be introduced as a critical element of central bearing on the analytical consideration of Marco's works undertaken in Chapter 4. This relates to the Adornian consideration of gesture, as the survival of the mimetic element within the increasing rationalisation of music, when he argues that "it is no doubt true that all music has its roots in gesture (...) and harbours it within itself" (Adorno 1977: 32). The gestural is thus employed by Marco, within the ZAJ works, in its previous social signification (that preceding the origins of Western music history), in its purest version (which nonetheless introduces reflective elements), and then formalised in his classical scores. Marco's new simplicity, together with some of the concepts discussed in the analytical perspective adopted throughout Chapter 4 (especially to the notions of tentativeness and naivety), relate also to the nature of ZAJ's works, to the extent that Higgins's concept of danger plays an important role in their conception. Higgins argues that the interest in boredom, which leads to an interest in oblivion and danger, is grounded in gestural origins. He maintains that the danger of the small (of the simplified or reduced) is that "a sense of risk is indispensable, because any simple piece fails when it becomes facile. This makes for all the more challenge in risking facility, yet still remaining very simple, very concrete, very meaningful" (Higgins 1964: 4).

## **Concluding remark**

Within the overall structure of the thesis, this chapter stands as connective element, linking the initial critical consideration of Marco's biography (Chapter 1) with the later study of his understanding of time (Chapter 3) and the analytical frameworks that, arising from it, are applied to the composer's work (Chapter 4). Chapter 2 has intended to expose the previously unexplored relevance that the ZAJ period had on the definition of Marco's mature musical idiom and some of the central ideas of his intellectual world that determine his understanding of music, as well as the key concept explored in the remainder of the thesis: musical time.

### **Chapter 3: Marco, Contemporary philosophy and Time**

The potentiality of a time-based analysis of musical structures in Marco's oeuvre sets the over-arching agenda for this chapter of the thesis. Such an analysis takes as a starting point the Spanish composer's stress on the relevance of time, on a conceptual level, in his consideration of music, the compositional process and musical perception. Many different aspects of Marco's work are thus interlinked in such study.

I shall start with a critique of previous scholarship, in which, as I will argue, the choice of relevant referential sources is somewhat arbitrary. Based on such a critique, I will present my own proposal, taking Theodor Adorno's and Henri Bergson's understandings of time as the central theme for the following discussion. My choice will be justified through concrete examples, considering the relevance of the connection between Bergson, Sorel, Synthetic Theatre, ZAJ and the development of Marco's mature idiom from 1968 as well as the relevance of Bergson's thinking on the development of Chaos Theory and the role it plays in Marco's music. Adorno's consideration of time, although never presented as a structured whole by the German philosopher, can nonetheless contribute usefully to the creation of an intellectual framework which can then be applied to the analysis of each specific work.

It is undeniable that the composer is aware of Adorno's and Bergson's philosophical worlds: he has published critical articles on Adorno, attended courses with him in Frankfurt (see Chapter 1: Section 1.1) and at times refers to Bergson in his own writings. Nevertheless, his approach to the consideration of time is primarily a result of personal reflection - hence their influence, the potential links, which will be traced and analysed, do not always necessarily become part of the composer's apriorisms (meaning prior formative assumptions) when approaching the specific musical material of any given work. This implies that the extent to which Bergson's or Adorno's ideas are relevant to Marco's consideration of time will prove difficult to demonstrate. They will not always emanate from the analytical consideration of his music; instead, on some

occasions, they will be introduced in the intellectual foundations of the analytical methodology.

The first element that should be clarified at this stage is that the notion of time, emerging from the current chapter but developed in analytical terms in Chapter 4, on which all the discussions will be based, is heterogeneous: it implies that we should not talk about time but about times. Our time, occidental time, conceptually implied in our linguistic structures, is a result of the suppression of its own natural plurality; it is not human but social time. In an Adornian sense, it could be argued that occidental time presented, as Miguel Ángel Hernández-Navarro points out, “a plurality connatural to the human that, from the beginning of Modern technological times started to be abolished by the rhythms of the productive system. Modern individuals became subjects of time, the one time imposed by higher instances” (Hernández-Navarro 2008: 10).<sup>108</sup> It is a simple time, a time of succession, diachronic and monochronic,<sup>109</sup> a time that Bergson would have defined as spatialised, Cartesian time (that which became the main apriorism of occidental thinking), a time that represses human freedom. Our idea of time is very deeply influenced by those scientific developments that preceded and made possible the expansion of the Industrial Revolution, Capitalism and the Enlightenment: both Adorno and Bergson present critical approaches to these developments and their implications. A useful clarification of this modern (post-Enlightenment) concept of time, relevant to my argument, is offered by Reinhart Koselleck (Koselleck 2001 and 2004). In it, time is stratified, at once diachronic and synchronic: “the strata of time - not static, as derived from structural thinking, but mobile and in process; as structuring structures - are interconnected. They are porous and permeable, in such a way that in each concept, in each act, in each perception, we can always find sedimented senses that correspond to periods and circumstances of diverse enunciation. Such condensation is at the same time synchronic and diachronic” (Hernández-

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<sup>108</sup> “Una pluralidad connatural a lo humano, que desde los inicios de la Modernidad tecnológica comenzó a ser abolida por los ritmos de producción de la mercancía. El individuo moderno se convirtió entonces en un sujeto de un tiempo, un tiempo único impuesto desde instancias superiores”.

<sup>109</sup> This dualism implies a simple and lineal understanding of time.

Navarro 2008: 9-10).<sup>110</sup> It is interesting how what Adorno portrays as the decadence of art is paralleled by a tendency in post-modern society towards the suppression of time and its experience (see Lipovetsky 2006). Time becomes the time of the instant, of the immediate, digitised, suppressing transition and the in-between. Bergson's idea of duration (*temps durée*), fundamental for the consideration of time in art, is thus destroyed. The concept of time(s) that will be used throughout this chapter is necessarily heterogeneous, dischronic and consequently heterochronic; as Adorno would put it: "empirical time disturbs musical time, if at all, only by dint of its heterogeneity, not because they flow together" (Adorno 2004a: 182).

One key approach to the consideration of musical time is to examine actual sounding music from the perspective both of performer and listener, that is, analysing performance as music in time. I consequently present my own recording of the analysed works, which will be used when working with Sonic Visualiser.<sup>111</sup> The analytical approach will be carried out from diverse perspectives, employing both digital tools and traditional score-based methods, always on a time-related basis. The core idea of such an approach is the attempt to create a mapping of musical time in which the relevance of Bergson's and Adorno's ideas, influenced as well by some other theories (such as that of Susanne Langer), come into play. The different elements constituting the musical discourse will be considered independently as structures of tension over time. Then, they will be contrasted to present a composite picture of the temporal structure of each work. This is closely linked to Richard Klein's consideration of musical works "as reflexive representations (...) of what it means to be within time, to constantly shatter into the disparity of its dimensions and at the same time, be constrained again and again to reassemble these shards as unity " (Klein 2004: 138). The final outcome of the analyses will suggest the extent to which

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<sup>110</sup> "Los estratos del tiempo - no estáticos, como se deriva del pensamiento estructural, sino móviles y en proceso; como estructuras estructurantes - se encuentran conectados entre sí. Son porosos y permeables, de tal modo que en cada concepto, en cada acto, en cada percepción, se encuentran siempre sedimentados sentidos correspondientes a épocas y circunstancias de enunciación diversas. Tal consideración es al mismo tiempo sincrónica y diacrónica".

<sup>111</sup> Developed at the Centre for Digital Music of the University of London, Sonic Visualiser is an application for viewing and analysing the contents of music audio files. More information and its freeware version can be found at [www.sonicvisualiser.org](http://www.sonicvisualiser.org).



the use of time in Marco's work is conceptualised as an *a priori* element of the compositional process or if, on the other hand, his reflection on time is a general *a posteriori* consideration of the concept. It will propose a fresh framework for a time-related analysis of musical works and widen the scope of interaction between the philosophical, performative and physical elements of music.

### 3.1 Critique of previous scholarship

... music is fundamentally time, and time is precisely the base of both thoughts  
(logical and magical) ...

(Marco 1993a: 22) <sup>112</sup>

Even if my approach to Marco's work is somewhat specific, as it is focused on the consideration of musical time, a general critical overview of previous relevant scholarship, its analytical procedures and its proposed intellectual frameworks is necessary, as a point of departure, if we are to understand where this thesis stands in terms of its contribution to new knowledge. My perspective is essentially critical: all that has been published on Marco so far is characterised by a hagiographical style which, I argue, is partially evidenced by a choice of both methods and sources that does not emanate from, or prove to be relevant to understand, Marco's ideas and oeuvre. Three monographs have been published to date: Carlos Gomez Amat's in 1974, Jose Luis García del Busto's in 1986 and Marta Cureses's in 2007. The first two present simple biographical expositions of the composer's life<sup>113</sup> but do not engage in any deep consideration of his intellectuality or work, only portraying a historical succession of facts (an approach arguably similar to that developed in Chapter 1, Section 1.1). Cureses's book, conversely, has become the *opus magnum* on the study of Marco's life and oeuvre, though still available only in Spanish. It represents the first attempt to consider in depth, beyond the mere compilation of biographical data, the composer's work and ideas. I would like to argue, nevertheless, that a new perspective on Marco's work, which abandons the hagiographical approach (a

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<sup>112</sup>"La música es fundamentalmente tiempo, y el tiempo es precisamente la base de ambos pensamientos".

<sup>113</sup> They were relevant for the preparation of the first Chapter of the thesis, but needed to be updated.

perspective developed in Chapter 1, Sections 1.3 and 1.4), was necessary, as the following critique hopes to demonstrate.

“From the beginning of his compositional career Tomás Marco tried to trace a history of his own music, connected with great ability through the utopia of time. His memory’s *loci* depart from those diverse expressions that time - musical or not - may adopt, as the fluid from which it nourishes and are present as a preoccupation in his work from the sixties” (Cureses 2007: 199).<sup>114</sup> In this fragment Cureses acknowledges that the concept of time is central to Marco's consideration of music. Proof of this can be found in his acceptance speech to the Royal Academy of Arts (Marco 1993a), which deals to a great extent with time and its musical connotations. The nature of the relationship between time and music is, nevertheless, complex and must be thoroughly examined in order to understand its specific meaning in, and relevance for, the composer’s work.

Cureses’s text on Marco and time is a useful starting point for the consideration of the historical development of the concept of time. However, her choice of texts and authors, as I pointed out in the introductory remarks, seems to be guided by a certain arbitrariness: it takes as a point of departure Henri Bergson’s (Bergson 1944, 2001a and 2004) and Edmund Husserl’s ideas (Husserl 1999), through George Kubler’s historical considerations (Kubler 1962), John Cage’s musical reflections (Cage 2002), Yates’s contribution on the relevance and history of memory (Yates 2007) to the new perspectives developed in the work of Jeff Pressing (Pressing 1993) or Michel Imberty (Imberty 1981 and 1993). There is no explanation, at any point, of the relation that any of these texts might have with Marco's work, as she merely presents a short and simple exposition of their key ideas. It might seem unnecessarily limiting to restrict one’s attention to those sources known to Marco; nevertheless, two elements must be taken into account in order to fully understand my approach and the following critique of Cureses’s text: firstly, whatever the selection of authors, connections must be

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<sup>114</sup> “Tomás Marco se ha preocupado desde sus inicios en la composición por trazar una historia de la música propia, engarzada con gran habilidad por la utopia del tiempo. Los loci de su memoria parten de los diversos aspectos que puede adoptar el tiempo - musical o no - como fluido del que ésta se nutre, y están presentes como preocupación en su obra desde los años sesenta”.

justified and exemplified; secondly, the depth and relevance of Marco's publications since the 1960s provides us with sufficient ground to consider his approach to time and the compositional process taking as a point of departure his own ideas and interests. While thinkers unknown to Marco may be able to clarify certain aspects of his work, he himself has left a rich legacy of well-informed writings that becomes crucial to understand his own intellectuality.

Attempting to outline the historical development of the concept of time is a Herculean and probably hopeless task, which entails the study of multiple interconnected disciplines, such as those of philosophy, physics and literature. In spite of this, before focusing on those specific authors whose work will prove relevant when considering Marco's oeuvre and his understanding of time, Cureses presents, when introducing her references, some basics that, she believes, must be understood and explained.

The fact that Bergson's intellectuality is relevant when considering Marco's understanding of time, as this chapter intends to demonstrate, is rightly stressed by Cureses in the opening section, but his ideas are never developed beyond a few general remarks. Instead, she rapidly moves from Bergson to Husserl, who (she points out) considered himself a consequent Bergsonian. Nevertheless, the reason why that parallelism is important or how does it become significant for Marco is not considered.

Another perspective is provided by George Kubler's work. Cureses is mainly concerned with his book *The shape of time (Remarks on the history of things)*, published in 1962 (see Kubler 1962). This book, which could be defined as a structuralist history of art (Lee 2008), had a deep impact on the American avant-garde of the 1960s, especially on the work of Robert Smithson and Robert Morris. Interestingly, some of the ideas developed by Kubler can be related to Adornian notions. An example is Kubler's teleological consideration of historical time as not continuous: "historical time (...) is intermittent and variable. Every action is more intermittent than it is continuous, and the intervals between actions are infinitely variable in duration and content" (Kubler 1962: 11). Adorno writes, along the same lines, "progress in art is neither to be proclaimed

or denied (...) The difficulty of coming to a general judgment about the progress of art has to do with a difficulty presented by the structure of its history. It is inhomogeneous [*sic*]” (Adorno 2004a: 273). One further parallelism can be traced with Kubler’s idea of aesthetic fatigue, which implied the collapse of the avant-garde and the potential end of artistic expression; Adorno conveys this when he states: “it is uncertain whether art is still possible” (Adorno 2004a: 2). All these connections are not mentioned by Cureses; besides, they do not justify, in any case, the inclusion of Kubler as a relevant source when considering Marco’s understanding of time or his approach to the compositional process.

Cureses’s next object of attention is John Cage (Cureses 2007: 201). Both previous (Chapter 2) and coming (Chapter 4) analyses in the present thesis show how Cage influenced, to some extent, the development of Marco’s approach and understanding of the compositional process, given the significance that Cage’s thinking had on the development of ZAJ (besides that of the American ‘happening’ and Fluxus, as discussed in Chapter 2) as well as the existence of possible connections between his ideas and those of Bergson (the centrality of duration) or, to a lesser extent, those of Adorno. Cureses points out the potential parallelisms between Cage and the Bergsonian notion of *temps durée* in addition to the importance of his intellectuality on the initial development of ZAJ. In any case, the briefness of her argument comes through as a simplistic stance: Cage seems to be introduced as a figure whose impact on any composer who was active during the 1960s and 1970s was undeniable and inescapable, either as reaction against or as an example to follow.

Cureses’s text moves on to consider one more key aspect of Marco’s understanding of music: memory (Cureses 2007: 201-202). The chosen reference is now Francis A. Yates’s work on the subject: both her articles from the 1950s and her book *The Art of Memory* (Yates 2007) first published in 1966. The reason for such choice, beyond a potential shared ground of interest, is not explained. Bearing in mind that the amount of memory-related scholarship is vast, covering diverse areas of knowledge, the relevance of Yates’s work might be indisputable but the reason why her work is chosen and how it might relate to Marco’s ideas is never exposed.

In the following section Cureses seeks to present an outline of the historical development of the concept of time in relation to Marco's work (Cureses 2007: 202-205). She writes: "the necessary references when approaching this group of works depart from the classic texts of Plato and Aristotle and the no less classic of Ruwet and Nattiez, going through some considerations offered by Pressing and Imberty with the purpose of investigating the nature of musical time" (Cureses 2007: 202).<sup>115</sup> She briefly engages in a broad and general presentation of the key arguments of classical Greek philosophy and those of Plato and Aristotle. Such presentation is not developed and rather arbitrary. It is beyond discussion that some of the relevant questions, mostly of an ontological nature, posed by early Greek philosophers will transcend the historical development of the idea of time as, for instance, the relation between static and changing being; the nature of persistence, transience and motion; time as reality or illusion and the properties of time. Nevertheless, a differentiation must be made between philosophers and schools of thought. Furthermore, the historical gap between classic Greek philosophy and the next mentioned reference, the work of Jeff Pressing, might be excessive and difficult to justify. She sets the initial agenda of outlining the development of the concept of time throughout history, but abandons it immediately. In addition, no reference is made to how the ideas mentioned are relevant when approaching Marco's music or his conceptuality.

The special issue of the *Contemporary Music Review* entitled 'Time in Contemporary Musical Thought', published in 1993, under the supervision of Jonathan D. Kramer, is the next referential element introduced by Cureses. She specifically refers to Jeff Pressing's text on the 'Relations between musical and scientific properties of time' (Pressing 1993). A brief mention of selected fragments leads to the consideration of Michel Imberty's work, taking as a point of departure his article published in the same journal (Imberty 1993) as well as an excerpt from his book *Les écritures du temps* (Imberty 1981). Both are introduced following the same procedure: without attempting to trace any

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<sup>115</sup> "Las referencias necesarias para abordar este grupo de obras parten de los textos clásicos de Platón y Aristoteles y los no menos clásicos ya de Ruwet y Nattiez, pasando por algunas consideraciones ofrecidas por Pressing o Imberty en el propósito de investigar la naturaleza del tiempo musical".

potential parallelism with Marco's thinking or even trying to elucidate how their work and ideas might be relevant from Cureses's own perspective or how might they be interconnected.

The final section of Cureses's text deals with the relevance that Rainer Maria Rilke's and Walter Benjamin's works have had on Marco's consideration of time. She argues that *Requiem* (for three performers-actors, two tapes and auxiliary elements) and *Aura* (for string quartet) are to be considered as the turning-points in the development of Marco's musical idiom after ZAJ and his early experimental period. *Requiem*, now out of Marco's catalogue, was composed in 1965 and based on a selection of Rilke's texts;<sup>116</sup> it belongs to the group of works that could be classified as action-music. On the other hand, *Aura* (composed in 1968) is the work that Marco points to as the first example of his new idiomatic period; it would grant him international recognition, being awarded an honorific mention at the Sixth Paris Biennale and the second prize of the Gaudeamus Foundation, both in 1969, as well as having relevant international diffusion (see Chapter 1, Section 1.1). Cureses's argument at this stage is more interesting and partially justified, at least, from my current critical standpoint; she writes on Marco's consideration of time: "on some occasions he [Marco] has expressly indicated his concern with or interest on time as the generating element of an specific work. In other occasions, he has made the works gravitate around this element, even if not explicitly pretending to do so, maybe because time is an already assumed [interiorised] concept, in a full sense, since what we could consider as the second period of Marco's music" (Cureses 2007: 207).<sup>117</sup> Rilke's influence on *Requiem* and Benjamin's on *Aura* is briefly exposed but not developed. In the first case Cureses argues that the selection of texts results from Marco's own poetic preference and the phonetic potential of the text (fragments are superposed in German and Spanish). In the case of *Aura* a simple but insufficient explanation of the concept is provided: "aura is linked to here and

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<sup>116</sup> *Requiem for a friend*, *Requiem for Wolf Graf von Kalckreuth* and *Requiem for a kid*.

<sup>117</sup> "En algunos casos ha dejado expresamente indicada su preocupación o interés por el tiempo como elemento generador de una obra en concreto. En otros ha hecho gravitar el peso de la obra sobre este elemento incluso sin pretenderlo de forma explícita, quizá porque el tiempo es un concepto asumido ya en sentido pleno por él desde lo que podríamos considerar como una segunda etapa en su música".

now, the aura cannot be copied” (Cureses 2007: 210). Cureses mentions Gadamer’s reinterpretation as that which might be closer to Marco’s understanding of the notion of aura (see Gadamer 1998); she stresses the fact that his reflection on such a notion provides the background for the creation of this specific work, but she does not explain how that reflection becomes relevant, where the connections can be found at a intellectual or practical level, or even why Marco reflects on it at all.

The need to create an intellectual framework when approaching the concept of time in music, if we seek to consider its nature, the way it is approached by the composer or the way it becomes the basis of the structural development of his works, is unquestionable. Four possible perspectives could be adopted: studying the written sources which form the basis of the composer’s own approach to time; analysing his works searching for clues that might clarify the inherent understanding of time; engaging in a critical consideration of potential historical relationships between his music, its time and his own writings; and examining what other authors might have to say about Marco and his approach to time. The first option would imply having an exact knowledge of the composer’s sources when considering the idea of time, an option not really feasible if we take into account Marco’s concealment on this respect. The second and the third options conform, in a dialectical manner, through a reciprocal feedback correlation, the basis of the upcoming study of Marco’s oeuvre. The fourth approach has been tested throughout the previous fragment, in which a brief critical review of Cureses’s seminal work on Marco demonstrates how, when introducing her references, none of the previous options is adopted, relying on a rather arbitrary choice of sources (even if some will prove to be relevant); my argument, developed in the following sections, presents a different standpoint, intended to transcend what could be seen as the weaknesses of Cureses’s perspective.

### **3.2 Marco through Adorno and Bergson**

A general approach to the historical development of the concept of time proves to be too broad and complex if we are to make specific considerations on the influence that some ideas might have had on Marco's work. It could be argued,

conversely, that it is relevant, in any case, to know the different approaches and how these developed historically as, in an Adornian sense, any given theory is indebted to all prior reflection, having a historical background without which it cannot be fully understood. Nevertheless, a selection of authors whose ideas are key and known to be influential on Marco's perspective must be made. In the following text I will argue that Henri Bergson's and Theodor Adorno's theories can critically enlighten and ground, to a significant extent, the basis of Marco's understanding of time.

Two different perspectives will be adopted when considering these theories. The first takes Marco's writings as the immediate point of reference. The second one considers the broader background provided by Marco's interest in the physics of Chaos and the historical transcendence of his experimental works during the ZAJ period. Both perspectives are based on the assumption that Marco's relation to Adorno takes place on a conscious critical level, whilst his relation to Bergson is, to a greater extent, based on and a result of unconscious connections. In any case, Bergson's ideas provide a necessary counterpoint to the consideration of Adornian arguments, which will not only be justified and exemplified in the consideration of their potential influence on Marco and his consideration of time, but will become central to the philosophical discussions presented in the forthcoming analyses of his works. What makes this approach different to Cureses's is the way in which, beyond the employment of simple citations, I attempt to explain why and how the traced connections, conscious or unconscious, take place, justifying them through specific examples.

A brief remark on Heidegger's utterly influential understanding of time, its relation to Bergson's and Adorno's perspectives and an explanation of its exclusion from the overall argumentative structure of this thesis will be introduced here before I move on to consider the Marco/Adorno and Marco/Bergson dualisms.

### **Bergson/Adorno/Heidegger: A remark**

Martin Heidegger's understanding of time, especially as articulated in his book *Being and Time* (Heidegger 1977 and 2006), has undeniably influenced the



reflections on the notion undertaken by numerous philosophers throughout the twentieth century. Nevertheless, its inclusion in this thesis cannot be fully justified. In the first place, Adorno and Bergson have been selected as referential sources as a result of both the significance that their philosophies have had on Marco's intellectual world and of Marco's actual knowledge of their work. An analysis of Heidegger's philosophy of time could not be justified from those perspectives. A second related reason is that Heidegger's understanding of time, although central for a historical perspective on the philosophical development of the idea, contradicts, in some respects, Bergson's and Adorno's understandings and their philosophical standpoints.

In the case of Adorno and Heidegger, Fred Dallmayr points out, in his review of Herman Mörchen's book *Adorno und Heidegger* (Mörchen 1981), how: "throughout his life, Adorno maintained a relentless opposition to Heidegger's work and lavished on it an unending stream of polemical venom, a practice aggravated by personal distance" (Dallmayr 1989: 82). Nevertheless Dallmayr, following Mörchen, stresses the existence of a 'subterranean linkage' between their philosophies, a linkage that takes place not on "the plane of answers or doctrines but on that of problems or queries, which (...) derive from a set of shared experiences" (Dallmayr 1989: 84). He argues that the focus on time and temporality is shared by Adorno and Heidegger but with significant divergences that arise from their contrast of emphasis:

The main contrast had to do with the issue of ontology, specifically with the alleged 'ontologization' of time and history inaugurated in *Being and Time*. According to Adorno, Heidegger's ontological approach resulted in the clandestine revival, via 'temporal metaphors' of basically atemporal and ahistorical essences (...) [what] barred Adorno from pursuing a similar course [to Heidegger's] was his persistent, almost visceral dismissal of being and ontological inquiry. Being, for Adorno, was either an empty concept or a foundational myth, a mystical quality

or a theological subterfuge. (Dallmayr 1989: 87)<sup>118</sup>

Differences are also substantial in the case of Bergson and Heidegger. Heidegger's philosophical standpoint is critical of Bergson's understanding of language as objectifying and of the conceptualisation of the outer and inner worlds as a process of fragmentation (Zahavi in Kelly [ed.] 2010). In *Being and Time* Heidegger refers to Bergson briefly (only in a footnote), from a rather critical perspective, arguing that Bergson's understanding of time implied a continuation and not a rupture with Aristotle's definition of the concept, as developed in his *Physics*. In his *Basic Problems of Phenomenology* (Heidegger 1988), Heidegger points out that the Bergsonian concept of time can be reduced to a 'counter-concept' that arises from a misinterpretation of the Aristotelian theory. In an article entitled 'On the verge of Being and Time', Heath Massey analyses how Heidegger's programmatic remarks on the preparation of *Being and Time* "promised a more prolonged encounter with Bergson's thought and an account of where Heidegger differs with his thinking. This obviously does not take place in *Being and Time*, where Bergson's thought recedes into the periphery of Heidegger's project" (Massey 2010: 141). Massey examines the various parallelisms that can be traced between Bergsonian time and Heidegger's approach in his lecture *The Concept of Time* (delivered at the Malburg Theological Society in 1924), which Gadamer defined as the 'original form' of *Being and Time* and which represents the other side of the coin of Heidegger's critique of Bergson. Although Heidegger intends to conceal those parallelisms through a terminological shift and he does not mention "Bergson explicitly (...) [or] employ the Bergsonian concept of duration in his inquiry into the experiential origins of time, he nevertheless follows Bergson's thought-path in a number of crucial ways" (Massey 2010: 144): it takes as a starting point a critical approach to the scientific understanding of time; Heidegger views futurity as a dominant mode of authentic temporality; he differentiates between the experience and the representation of time and avoids a reification of the concept. Massey analyses how the initial interest in and kinship to Bergson's philosophy of time is

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<sup>118</sup> The book *Adorno and Heidegger: Philosophical questions*, edited by Iain Macdonald and Krzysztof Ziarek, provides a thorough study of the Adorno/Heidegger dualism (Macdonald [ed.] 2007).

eventually replaced by an extremely critical approach after Heidegger's *Being and Time*. From there on "for Heidegger Bergson's views on life, language and the intellect led to the unacceptable conclusion that the primal phenomenon called 'physical life', 'lived experience', or 'existence' cannot be investigated without being sundered and thereby distorted" (Massey 2010: 148); Bergson's "unphenomenological method and his concept of life contribute to an interpretation of time that is ontologically quite indefinite and inadequate" (Ibid.).

As I have previously argued, a detailed consideration of Heidegger's understanding of time will not be undertaken here, as it does not have a central significance in a research project that is not intending to present a historical approach to the modern development of the concept. Nevertheless, this brief analysis of its relationship with Adorno's and Bergson's theories of time aims not only to close a potential gap in my analytical standpoint, but also to signal an area of study that opens interesting paths for future research.

### **3.2.1 Adorno**

When approaching Adorno's understanding of time, within the following analysis of the Adorno/Marco dualism, we have to bear in mind that it was never expressed or formally developed as a structured whole; Adorno did not produce a theory of time and its relation to music was never systematised. Despite this, time plays a central role in Adorno's consideration of music and is frequently reflected upon in his writings. As Nikolaus Bacht points out: "Adorno's project of a negative temporalisation of dialectics and, more generally, his intellectual development, are crucially conditioned by experiences with musical time" (Bacht 2002: 7). Bacht's argument is that the significance of time, that is, of music as temporal art, which he considers to be the key problem of Adorno's philosophy, has usually been overlooked by Adornian scholars. In his dissertation 'Music and Time in Theodor W. Adorno', Bacht explores the metaphysical *telos* of Adorno's philosophy of time, presenting a detailed and enlightening study where he examines the centrality of the notion, interestingly exemplified by a relinearisation of his paratactical writings.

A comprehensive study of the potential relation between Adorno and Bergson's conceptualisation of time, mentioned by Bacht, remains to be undertaken. Nevertheless, Lydia Goehr takes that relation as a point of departure to stress the centrality of the Hegelian notion of *Bewegung* (movement),<sup>119</sup> beyond the undeniable influence of Bergson's thinking on Adorno's aesthetical approach to time, temporality, duration and rhythm. From an Adornian perspective, *Bewegung* implies a "preservation of tension, difference, dissonance and non-resolution" (Goehr 2004: 113), that is, a musical logic in terms of the non-identical. The concept is, nonetheless, employed at different levels. When applied to music "it is used to refer to the motion and tempi of sounding events through time as well as space", also "conveying the idea of music as embodied dance: movement as 'metakinetic'" (related to the previously mentioned significance of the gestural in Marco's music) and underscoring "the ontological and social necessity for a work to be performed and heard: a work considered in the embodied and historical process of its own (dialectical) unfolding" (Goehr 2004: 114). The term is employed, as well, to "capture the movement of thought" (Goehr 2004: 115). Consequently, Adorno used the idea of dialectical *Bewegung* to consider the "interaction or mediation between cognitive and non-cognitive languages" (Goehr 2004: 114): "Through the emphasis put on mediation, transformation and, dynamics (...) [Adorno] could move more convincingly between music conceived as a pure language of tones (the movement of FORM), as a language of expression (the movement of EMOTION), [and] as a language with social truth content (the movement of THOUGHT)" (Goehr 2004: 116).

A twofold approach will be adopted in the following consideration of the Marco-Adorno bidirectional relationship: firstly, I will analyse Marco's critical articles and his understanding of Adorno's work; and secondly, I will consider how his approach to music and the compositional process might have been influenced by his knowledge of Adorno's ideas.

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<sup>119</sup> A concept that Goehr relates to Eduard Hanslick and to the Hegelian notion of dialectical *Bewegung*.

## Marco on Adorno

Marco attended Adorno's sociology courses in Frankfurt in 1966 and 1967. Those contacts proved to have a crucial impact on the development of an interest in the German philosopher that, emerging from that on Walter Benjamin's work, starts in the early sixties and is continuously revisited. Before I present a chronologically ordered analysis of Marco's publications dealing with either Adornian notions or a direct consideration of Adorno's work, I would like to introduce a brief historically informed bibliographical review of Adorno's Spanish translations. It is almost certain, as the forthcoming section intends to demonstrate, that Marco initially approached Adorno's oeuvre through its original German version. Given the complexity of Adorno's writing style, such an approach would have been, in any case, quite fragmentary and only subsequently widened and completed through the reading of the translated Spanish versions.

"Adorno's first Spanish editions date from the 1960s, when the first steps towards a timid Latin-American reception of his work are taken" (Maiso 2009: 52).<sup>120</sup> The first into print, in 1962, during the final period of Franco's regime, was a selection of texts entitled *Prismas* and *Notas de literatura*, issued by the publishing house Ariel, in Barcelona. Key selected texts would only be subsequently published, between 1966 and 1975, by Taurus (Madrid) and the South American Editoriales del Sur (Argentina) and Monte Ávila (Venezuela).

It is important to bear in mind, if we are to consider the selection of Adorno's works translated into Spanish during the above-mentioned period, that, up to Rolf Tiedemann's publication of his complete oeuvre, between 1970 and 1986, a significant part of Adorno's texts were completely unavailable or even unpublished, thus unknown. This led to the creation of a number of compilations, which lacked any sense of coherence or a true understanding of Adorno's philosophical project. One more problem was posed by the complexity of Adorno's (paratactical) writing style and idiomatic structures, which led to the

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<sup>120</sup> "Las primeras ediciones de Adorno en castellano datan de la década de 1960, cuando comienzan a darse los primeros pasos hacia una tímida recepción iberoamericana de su pensamiento".

appearance of unsatisfactory translations that had a clear impact on the partial reception that Adorno's thinking had at the time.

A historically informed analysis of the first translated examples of Adorno's central works follows: *Dissonanzen* was translated and published for the first time in 1966 by *Rialp* in Madrid. Editoriales del Sur publishes the *Philosophy of New Music*<sup>121</sup> that same year in Buenos Aires. Three years later (1969) they print the first version of the *Dialectics of the Enlightenment*. Also in 1969 Monte Ávila (Venezuela) publishes Adorno's early essay on Kierkegaard and *Taurus* (Madrid) his *Three Studies on Hegel*. The following year Monte Ávila prints *Against Epistemology: a Metacritique* and in 1971 Taurus presents the first translation of *Aesthetic Theory* and the *Jargon of Authenticity*. They would publish as well *Negative Dialectics* and *Minima Moralia* in 1975 and 1987 respectively. In the year 2003, coinciding with Adorno's hundredth anniversary Akal initiates the translation of Rolf Tiedemann's complete edition. So far, thirteen volumes have been published out of a total of twenty-three. An increasing number of biographical studies (both translated and originally written in Spanish) as well as analytical monographs have been published since the early 1990s. Jordi Maiso argues that "the bibliographical panorama regarding Theodor W. Adorno's oeuvre suggests a renewed actuality of the philosopher that, during the last fifteen years, has led to a multiplication of the editions of and about his oeuvre (...) [Such] publications seem to be symptomatic of a renewed interest and a degree of normalisation of Adorno's reception in Spanish, and make possible the opening of fruitful paths of appropriation and updating of his philosophy" (Maiso 2009: 63).<sup>122</sup>

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<sup>121</sup> Adorno's *Philosophie der neuen Musik* has been usually translated into English as *Philosophy of Modern Music*. Such is the translated title of the three different editions consulted in the realisation of the current thesis (Adorno 1973, 1985 and 2007). Nonetheless, I shall employ the more exact translation *Philosophy of New Music* when referring to the work throughout Chapters 3 and Chapter 4 - a title used in Robert Hullot-Kentor's 2007 version of the book, published by the University of Minnesota Press.

<sup>122</sup>"El panorama bibliográfico en torno a la obra de Theodor W. Adorno deja entrever una renovada actualidad del pensador que, en los últimos quince años, ha llevado a que se multiplicaran las ediciones de y sobre su obra (...) [dichas] publicaciones parecen ser sintomáticas de un renovado interés y una cierta normalización de la recepción de Adorno en lengua castellana, y hacen visible la apertura de fructíferas vías de apropiación y actualización de su pensamiento".

This historical consideration will provide a useful framework when studying Marco's Adorno-related texts. It may help to elucidate the extent to which new translations might have influenced, throughout the last decades, Marco's understanding of Adorno and thus determined the nature of his critical approach. The following chronologically ordered analysis presents a detailed consideration of the Adornian notions employed by Marco with references to specific fragments of Adorno's work.

Marco's first article in which connections can be traced was published in the *Aulas* magazine in July 1964 and entitled 'La Humanización de la música' (Humanisation of music - see Annex C: 369-374). Marco presents a critical approach to the extended notion of the progressive de-humanisation of avant-garde art. He censures how, for many, the idea of humanised art relates to purely imitative art and, in the case of music, to the employment of tonal structures. Instead, "humanised music does [should] not mean anything but music produced by humans for historically localized human necessities. These necessities are historical because men and, to a greater extent, music (which is primarily, if not exclusively, time) cannot be conceived without time" (Marco 1964b: n.p.).<sup>123</sup> He points out that humanised music is often music presented as an art of amusement and stresses that the differentiation between artistic avant-garde and 'everything else' does not make sense: "art is creation or it is nothing, and creation can only take place in the work that explores, even at the risk of erring, unknown paths" (Marco 1964b: n.p.).<sup>124</sup> Marco's first critique relates to Adorno's typology of an assimilated music, which affirms the status quo and its commodity character, including both popular music and moderate modern music. This includes music that claims to be based on the natural laws of the musical material, as proposed by Hindemith's approach in his *Unterweisung im Tonsatz* (1937), necessarily becoming an apparently objective, but rather absolutist defence of the employment of extended tonality.

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<sup>123</sup> "Música humanizada no quiere decir, ni más ni menos, que música producida para necesidades humanas históricamente localizadas. Estas necesidades son históricas porque es incompatible el hombre sin el tiempo, y más aun la música que es primordialmente (y quizá exclusivamente) tiempo".

<sup>124</sup> "El arte es creación o no es nada, y la creación no podrá darse más que en la obra que explora, aún a riesgo de equivocarse, los caminos desconocidos".

An interesting article, discussing the functionality of music and entitled 'Música y Función' (Music and function - see Annex C: 375-380) was published the following year (1965) in the same magazine. Marco admits that music, in essence, does not serve an end but he points out that musical composition is a way of confronting the world: "today, composition represents a struggle with the material, a conformation with the material, an adaptation to it, a broadening and, in some trends, a finding or merging with it" (Marco 1965c: 30).<sup>125</sup> Marco is referring to an understanding of musical material which closely relates to Adorno's: founded on a Hegelian and Marxist consideration, first adopted under the influence of Schoenberg's ideas, it was later developed and elaborated during Adorno's debates with Ernst Křenek,<sup>126</sup> between 1929 and 1934, and continuously revisited throughout his oeuvre.

That same year Marco publishes the article 'El Confort Musical' (The Musical comfort - see Annex C: 381-396), in which he criticises the change of paradigm in the international music scene from the early 1960s: "it is evident that the post-war revolutionaries, who are nowadays close to or over their forties, have now acquired power, something that suffices to end a revolution, even a musical one" (Marco 1965b: 29).<sup>127</sup> He argues that the emerging generation is more reactionary and conservative than the previous one, born as it was to more comfortable social and artistic worlds. Marco points out the development of a sense of what he defines as the paradoxical "attainment of style", characterised by a number of new neologisms, such as neo-impressionism<sup>128</sup> and neo-expressionism,<sup>129</sup> which only make evident "a fear to lose again an already accustomed audience and the ease that the musical comfort can produce on an

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<sup>125</sup> "Hoy la composición representa una lucha con la materia, una conformación de la materia, una adaptación a ella, y en algunas corrientes, un encontrarse o fundirse con ella".

<sup>126</sup> This is now available in a collected edition of their correspondence and a transcription of their radio talks, published by Suhrkamp Verlag as *Briefwechsel* (Adorno 1974). These texts were subsequently published in the nineteenth volume of Rolf Tiedemann's edition of Adorno's complete work (Adorno 1984).

<sup>127</sup> "Resulta evidente que los revolucionarios de la postguerra, que hoy se acercan o pasan los cuarenta años, han conseguido el poder, algo suficiente para acabar con una revolución aunque sea musical".

<sup>128</sup> Marco mentions: Henri Pousseur, Johannes Fritsch, György Ligeti, Heinz Holliger, Gilbert Amy, Jean-Claude Eloy, Paul Méfano and Peter Schat.

<sup>129</sup> Marco mentions: Krzysztof Penderecki, Kazimierz Serocki, Henryk Górecki, Johannes Kőreing, Roland Kayn and Klaus Kőnig.



author by eliminating the uncomfortable necessity of always going beyond the established. Only action music (...) and the attempts to end with the institution of the classical music concert and the artistic egoism [*yoismo*], sustain nowadays an uncomfortable position" (Marco 1965b: 29).<sup>130</sup>

Interestingly, Adorno's only texts available in Spanish before the publication of *Dissonanzen* (Adorno 2009b) and *Philosophie der neuen Musik* (Adorno 1985) in 1966 were *Prismen: Kulturkritik und Gesellschaft* (Adorno 1983) - including only three non-central musical essays - and *Noten zur Literatur* (Adorno 1993) - which does not deal with music at all. Bearing in mind that the articles considered so far, published in 1964 and 1965, exemplify the first possible parallelisms between Marco's writings and Adorno's intellectual world, we are led to hypothesise that Marco's first contact with Adorno must have happened through the original German texts (he attended a psychology course in Strasburg in 1964 and the Darmstadt courses between 1964 and 1967). In 'La Humanización de la música' Marco develops a notion of humanised music that relates to Adorno's typology of music as affirmation and negation, developed in his article 'Zur Gesellschaftlichen Lage der Musik' (translated as 'On the social situation of music' - Adorno 1978), first published in Germany in 1932. Such a notion, together with that of musical material and the consideration of composition as a way of confronting the world, employed in the article 'Música y Función' (1965), can be found in Adorno's *Philosophie der neuen Musik*, published in 1949: "that is why the composer's confrontation with material is a confrontation with society, precisely to the extent that society has migrated to the work and does not oppose it as something external, heteronomous, as a consumer or opponent of production" (Adorno 2003: 38-39).<sup>131</sup> The following article, 'El confort musical', might have been, to some extent, related to Marco's Darmstadt experience, but it does reflect too upon ideas foreseen by Adorno in

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<sup>130</sup> "Que lo único que evidencian es el temor a volver a perder a un publico ya habituado y la comodidad que un confort musical puede producir al autor al liberarle de la molesta necesidad de ir siempre más allá. Sólo la música de acción, verdadero coco turbador del sueño de más de un compositor, y las tentativas por acabar con la institución decimonónica del concierto así como con el yoismo artístico, mantienen en la actualidad una posición no confortable".

<sup>131</sup> "Por eso la del compositor con el material es la confrontación con la sociedad, precisamente en la medida en la que esta ha emigrado a la obra y no se contrapone como algo meramente externo, heterónimo, como consumidor u oponente de la producción".

his articles 'Das Altern der neuen Musik' (published in 1955 and as part of *Dissonanzen* in 1956 - Adorno 2009b: 143-166), in which he develops the idea of stabilised music, that substitutes and implies the decline of the avant-garde (referred to as new music or radical music) and 'Vers une musique informelle' (published in 1961 and as part of *Quasi una fantasia* in 1963 - Adorno 1992: 269-322).

Marco's article 'Sociología de la música ligera en su evolución dialéctica respecto a la música culta' (A sociology of light music in its dialectic evolution in relation to cultured music - see Annex C: 387-412) is the first one published after his attendance to Adorno's sociology courses in Frankfurt at the end of 1967, presenting clear Adornian connotations in its title. The article opens with a discussion of the terminological problem inherent in any analysis of the relationship between light and cultured music: Marco considers the terms 'popular music' and 'modern music' to be inaccurate, preferring the expressions 'light music' or 'music of consumption'. He examines the historical process of differentiation between popular and cultured music, from the initial unity of arts up to the late eighteenth century, quoting Adorno when attempting to explain the employment of dance-influenced structures (minuet, waltz or polonaise) in classical music up to the end of the nineteenth century: "what happened is, in the opinion of Theodor W. Adorno, that cultured music retained popular values, an union which takes place for the last time, according to this author, in Mozart's *Magic Flute*. After, Beethoven would take up the task of untying the last links between types, which had the immediate consequence of, with the exceptions that a transition period logically involves, dance music being created at the margin of cultured music" (Marco 1967b: 163).<sup>132</sup> Marco points out that the first significant mutation takes place with the development of jazz in the USA at the beginning of the twentieth century. He stresses that the idea of light music, even if its first autonomous examples can already be found in the nineteenth century,

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<sup>132</sup> "Lo que ocurría es, en opinión de Theodor W. Adorno, que la música culta conservaba aún valores populares, unión que se da por última vez, según este autor, en la Flauta Mágica, de Mozart. Después, Beethoven se encargaría de desligar las últimas uniones entre los géneros, cuya consecuencia inmediata fue la de que, con las excepciones que una época de transición lógicamente entraña, la música de baile se iba creando poco a poco al margen de la creación culta".

is a consequence (he refers to McLuhan) of a mutation of the environment: it becomes a commodity as a result of the advent of a society of consumption and of the emergence of an electronic civilization (recording, radio, television). He attempts to uncover potential relationships between popular (understood as anonymous folk), light and cultured music, which, he argues, are not necessarily closed-up compartments, but might on some occasions interrelate. Marco states that commodified light music, as a mass phenomenon, is market-originated and market-orientated. He mentions the interesting notion of the echoing effect, “which proves that the spectator is not merely a recipient, but a mirror, a mirror that reflects slightly transformed images. If technique was initially conditioned by consumption, this, in the last term, ended up being determined by it” (Marco 1967b: 167).<sup>133</sup> Both their inter-medial character and their commodified nature make it possible to consider these phenomena (the different expressions of light music) under the existence of such an effect. Marco goes even further when defining the echoing effect in terms of reflective curves: “in reality they are nothing but specular images that are consequently exactly opposed to the same element, equidistantly placed. We should not forget that in this case, as in the case of any other historical or artistic phenomena, evolution is not univocal and always constant, but that it describes meanders, voids, cuts and even regressions” (Marco 1967b: 170).<sup>134</sup>

Marco momentarily abandons the discussion of Adornian related issues and mentions the significance that the Theory of Information (more specifically in a classic formulation as that provided by Reichenbach - Reichenbach 1957 [2003]) has in order to fully understand the implications of the echoing effect. He then moves on to explain how, as stated by Adorno, for an average audience, to recognise implies to appraise positively. This explicates the existence of stereotyped *formulae*, which are repeated *usque ad nauseam*: “the most familiar

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<sup>133</sup> “Que prueba que el espectador no es un simple recipiente, sino un espejo, un espejo que refleja las imágenes un poco cambiadas. Si la técnica del principio vino condicionada por el consumo, éste, en ultimo término, acabó concretado por aquella”.

<sup>134</sup> “En realidad no son sino las imágenes especulares, y por consiguiente exactamente contrarias, de una misma cosa situada a la misma distancia de ambas. Sin olvidar desde luego que en esto, como en los demás fenómenos artísticos o históricos la evolución no es unívoca y siempre constante, sino que describe meandros, fallas, cortaduras e incluso regresiones”.

is the most successful and is therefore played again and again and made still more familiar” (Adorno in Arato 1978: 276). Marco points out that mass consumption phenomena are characterised by their ‘pendular’ nature [*carácter pendular*], which is not defined by a uniform but irregular movement and which, as a result of the psycho-physiological function of light music, oscillates between a relaxed maximum and a hyper-excited saturation. He stresses how within light music, as opposed to classical music, all neologisms (all those new musical trends that are usually referred to by the employment of the -ism suffix, that is, the new isms) are characterised by a truly renovating impulse, consequence of a lack of historic memory, a distinctive element of commodified music: “cultured art is not in the position to become a real inter-medial phenomena as a result of its low capacity to become a commodity, to lose its historical memory, and ultimately, to become a good which can be consumed indiscriminately” (Marco 1967b: 174).<sup>135</sup>

Marco’s following argument regards the centrality of the issue of language in cultured music since the end of the Second World War. This occurs both as a result of the research on its own material and its attempt to define its own semantic, being, as well, a consequence of its study of, and experimentation with, idiomatic and phonetic elements. Marco claims that a new definition of culture must be considered. Its traditional understanding, “which could be described as the constants of the ideological medium in relation to the means of life and creativity, has become contradictory or, at least, dynamic, as a result of the fluctuations of the medium; it consequently is less stable, being subject, as well, to an accelerated wearing process. They [the constants of the ideological medium] have become, in sum, urgent and not static, possibly as a result of their immersion in the world of the ‘inter-medial’” (Marco 1967b: 179).<sup>136</sup>

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<sup>135</sup> “El arte culto no se haya en condiciones de llegar a ser un auténtico fenómeno intermedial por su escasa capacidad de convertirse en producto de consumo, en perder memoria histórica y, en definitiva en poder ser un producto consumible indiscriminadamente”.

<sup>136</sup> “Que podríamos describir como las constantes del medio ideológico referidas a las formas de vida y creatividad, se ha convertido en algo contradictorio o cuando menos dinámico, afecto a las fluctuaciones del medio y mucho menos estable por consiguiente, así como sometido a un acelerado proceso de desgaste. En algo, en suma, de urgencia y no de estatismo, quizá por su inmersión en lo intermedial”.

The previously mentioned centrality of language connects Marco's preceding and following article, published in the *Sonda* magazine in February 1968 and entitled 'Trois Poèmes d'Henri Michaux' (see Annex C: 413-422). 'Trois Poèmes d'Henri Michaux' presents an enthusiastically positive critique of Lutosławski's work of the same name in terms of its synthetic nature and its dialectical structures. Marco argues that this is "one of the summits of musical dialectics for many different reasons" (Marco 1968a: 31): its dialectical treatment of the relationship between orchestra and choir, that between music and text and most importantly that existing between the use of relatively traditional forms and a modern material. "Lutosławski, instead of looking for new grammatical structures for old words tries to endow the new material with a structure adapted from the rubble of the old demolished language" (Marco 1968a: 31).<sup>137</sup> A really interesting aspect, beyond the clear Adornian connotations of the analytically employed notion of musical dialectics, is Marco's understanding of Lutosławski's work as belonging to the newly established trend of synthetic music, to which he relates, as well, specific examples of the work of Stockhausen, Mauricio Kagel and the action-music movement. This is linked to the earlier consideration of the centrality of *Aura* (Chapter 2), composed in 1968 (year of the publication of the current article), within Marco's catalogue: it marks both the end of his experimental period and the interest in action-music that also characterises his ZAJ works; Marco adopts a new musical idiom, which he defines as minimalist, in a synthetic sense: it implies a reduction of the constructive elements, that is, of the employed musical material, to the minimum.

Marco's 'Sociología de la música ligera en su evolución dialéctica respecto a la música culta' can be seen as a direct consequence of his first contact with Adorno in Frankfurt in 1967. The article deals with a number of aspects which can all be related to Adorno's 'Leichte Musik' ('Light Music'), published in 1962 as part of a collection of essays entitled *Einleitung in die Musiksoziologie* (translated as *Introduction to the Sociology of Music* - Adorno 1989). The centrality of the issue

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<sup>137</sup> "Lutosławski, más que buscar una nueva gramática para las Viejas palabras intenta dotar al Nuevo material de una estructura adaptada a partir de los materiales de derribo del antiguo lenguaje".

of language in cultured music since the end of World War II, a relevant argument both in Marco's previous and following article, 'Trois Poèmes d'Henri Michaux' (1968), is dealt with by Adorno in his 'Fragment über Musik und Sprache' (1956, re-published in 1963 as part of *Quasi una Fantasia* - Adorno 1992: 1-8) and 'Musik, Sprache und ihr Verhältnis im gegenwärtigen Komponieren' (1956, re-published in Tiedemann's complete edition as part of Adorno's *Musikalische Schriften III* - this article has not been translated into English but has been consulted in its Spanish version in Adorno 2006a: 657-670), which is a slightly revised and expanded version of the previous article.

The next relevant article, 'El pensamiento técnico y estético de la música contemporánea' (The technical and aesthetic thinking of contemporary music - see Annex C: 423-454), dates from August 1971, and was published in the *Atlántida* magazine. Marco attempts to define the origin and philosophical transcendence of what we refer to as contemporary music. He locates it at the end of World War II, justifying this for three main reasons: Bartók's and Webern's deaths; the implantation of serialism; and one factor that only Theodor W. Adorno had so far glimpsed: the replacement of a generation of humanists by one of technocrats. Marco points out how most of the pre-war composers (Schoenberg, Berg, Webern, Křenek and others that explored different idiomatic paths such as Bartók, Casella or de Falla) could be considered to belong to the movement of European idealism that, he argues, was the last outcome and consequence of Renaissance humanism. The new composers, on the other hand, "would transform their technical language, ideologically advocating an objective and objectified world, compliant with a number of internal logical formulations. These youngsters explicitly saw that in the irrational domain - a domain that also includes the intuitive, the a-logical [*alógico*] and the spiritual - laid the catastrophe the world had just withstood" (Marco 1971e: 460).<sup>138</sup> They would later come to understand that utter rationalism would finally lead to the same initially rejected circumstances. By destroying the idea of the subjective

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<sup>138</sup> "Los nuevos compositores iban a transformar su lenguaje técnico ideológicamente preconizando un mundo objetual y objetivado, obediente a una serie de formulaciones lógicas internas. Estos jóvenes veían explícitamente que en el dominio de lo irracional - dominio en el que se engloba también lo intuitivo, lo alógico y lo espiritual - estribaba la catástrofe que el mundo acababa de soportar".

humanist composer, which had characterised the history of classical music from Beethoven to Webern, they presented a new aesthetic paradigm, technically but not aesthetically indebted to the inescapable legacy that they had inherited from music's history.

Such an argument would explain the relative lack of influence that Luigi Dallapiccola's and Goffredo Petrassi's oeuvre had on the younger generation. This was not due to reasons of a technical (they both employed serialism) but aesthetical nature, even if they had various relevant disciples and their music was of an undeniable quality: they both were humanist composers. Olivier Messiaen's case can be considered from a similar perspective, Marco argues: being one of the key contributors to the development of integral serialism, Messiaen can only be understood as dissident of the so-called International or Darmstadt Style. Both his methodology and his thinking are not technicist. Furthermore, his understanding of music entails a magic, even theological dimension: "Messiaen continues to believe in an intimate relationship between the act of artistic creation and divine creation as a means of becoming one with the world. *Mutatis Mutandis*, his much less scientific thinking could come close to certain aspects of that of Theilhard de Chardin" (Marco 1971e: 461).<sup>139</sup>

Marco's text moves on to present a detailed exposition of the development of musical idioms after serialism. Some of his critical stances, especially those of a sociological nature, could be related to Adorno's approach to the music of his own time. Nevertheless, given the depth and complexity of the text as well as the fact that it is not particularly relevant to my current line of argument, they will not be considered here but subsequently revisited throughout the thesis.

In 'El pensamiento técnico y estético de la música contemporánea' Marco returns to previously mentioned central Adornian texts such as 'Das Altern der neuen Musik' (available in its Spanish translation since 1966 - see Adorno 2009b: 143-166), where the German philosopher writes in reference to serialism: "it could be questioned if the depuration of all that annoyingly ventures in music

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<sup>139</sup> "Messiaen no deja de creer en una relación íntima entre el acto de creación artístico y el de creación divina como medio de unirse al mundo. *Mutatis mutandis*, su pensamiento, mucho menos científico, podría acercarse a ciertos aspectos del de Theilhard de Chardin".

contributes in any case to the matter or else to a rather technocratic attitude, which conceals in its diligent efforts something too conclusive, violent and hostile to art” (Adorno 2009: 144, my translation).<sup>140</sup> Further parallelisms can be traced with the article *Musik und neue Musik* (1960, translated as ‘Music and New Music’ - see Adorno 1992: 249-260).

Considering both the amount of, and publishing dates for, those articles examined so far, the fact that in his later texts Marco does not engage with any relevant discussion of Adornian ideas and that he does not even employ them in his arguments (beyond a brief number of rather tangential connections) between 1972 and 1993, is quite remarkable. His publications during this two-decade period present, on the one hand, critical analyses of various contemporary composers (mainly Spanish), their oeuvres and historical relevance; on the other hand, we find a number of analyses of his own work, as well as critical considerations of the situation of Spanish music at the time, both from an institutional and compositional perspective.

The next significant example of clear Adornian connections is to be found in Marco’s opening speech at the *Real Academia de Bellas Artes de San Fernando* (Royal Academy of Fine Arts), entitled ‘La creación musical como imagen del mundo entre el pensamiento lógico y el pensamiento mágico’ (Musical creation as an image of world between logical and magical thinking - see Annex C: 455-475). It was read at his acceptance ceremony on 7 November 1993 and published by the Academy’s bulletin that same year. The way in which the text deals with Adornian ideas will be discussed in the following section (Adorno on Marco). Only those extracts with direct references to Adorno are relevant to my argument here:

It is not even enough to be a philosopher-musician such as Adorno,  
whose philosophy of history points towards a sociology of art. Adorno

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<sup>140</sup> “Puede preguntarse si la depuración de todo lo que incursiona de manera molesta contribuye en todo caso al asunto y no más bien a una actitud tecnocrática, en cuyos diligentes esfuerzos por la consistencia se delata algo demasiado concluyente, violento y hostil para el arte” - Adorno’s article ‘Das Altern der neuen Musik’ was translated by Rollo Myers from the French version of the text in December 1956 and published in *The Score* magazine. I have decided to employ here my own translation of the Spanish version of the text.



believed that through musical works we can discover [understand] the type of societies that produced them. A few years later, Carl Dahlhaus made the opposite statement, that only through the analysis of actual societies might we understand the works that they produce. Adorno, in his *Introduction to the Sociology of Music*, does not analyse audiences according to their social class but to their behavioural patterns. It might be an achievement, but it carries an implacable logic that does not attain so much a synthesis as a tautology, since the author's opinions end up being unverifiable, such as that which links the bi-thematic structure of Beethoven's sonatas with the different contradictions of rising capitalism. A beautiful metaphor, without any doubt, but not scientific at all, rather absolutely magical as thinking, something that my old master Mr. Theodor would never have suspected. He had a great reflective capacity, but he was not alienated from his own historical moment as was his friend Walter Benjamin's Angelus Novus. That is why he clearly got it wrong with Stravinsky. Aesthetic progress can only happen when it is refutable, as in the case of Popper's theory of science, as we cannot think that a pattern is progressive upon another one only because of its temporal location. (Marco 1993a: 21)<sup>141</sup>

The key novelty of Marco's approach here is its deeply critical nature. When speaking about Adorno's music sociology Marco is mainly referring to two central books, initially published in German during the 1960s, presented

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<sup>141</sup> "Ni siquiera basta del todo ser un filósofo músico como Adorno, cuya filosofía de la historia apunta hacia una sociología del arte. Adorno creía que a través de las obras musicales se descubren el tipo de sociedades que las producen. Unos años más tarde, Carl Dalhaus [sic], opina exactamente lo contrario, que a través de las sociedades se conocen las obras que producen. Adorno en su Sociología de la música no analiza las audiencias por clases sociales sino por comportamientos. Es un logro, pero lleva una lógica implacable que no consigue tanto una síntesis como una tautología, ya que las opiniones del autor acaban por ser inverificables, como la que liga el bitematismo de la forma sonata beethoveniana con las íntimas contradicciones del capitalismo naciente. Una bella metáfora, sin duda, pero no es científica sino absolutamente mágica como pensamiento, algo que mi Viejo maestro don Theodor no hubiera sospechado. Tenía una gran capacidad de reflexión pero no era ajeno a su propio momento histórico como el Angelus Novus de su amigo Walter Benjamin. Por eso se equivocó tan clamorosamente con Stravinsky. Y es que una progresión estética solo se da cuando es refutable, igual que ocurre con la teoría sobre la ciencia de Popper, porque no se puede pensar que una forma por su sola ubicación temporal sea progresiva sobre otra".

together thereafter in Rolf Tiedemann's complete edition of Adorno's entire work in 1973: *Dissonanzen* (Dissonances, originally published in 1956 and translated into Spanish ten years later) and *Einleitung in die Musiksoziologie* (Introduction to the Sociology of Music, originally published in 1962).

Stravinsky's problematic, on the other hand, arises from Adorno's *Philosophy of New Music* (also published as *Philosophy of Modern Music*). Different arguments must be considered in relation to this: firstly, it is important to understand that Adorno is not dealing with Stravinsky as an individual but with the sociological implications of neo-classicism, of which he is (in Adorno's view) its most characteristic representative, as a form of stabilised music. Secondly, the text on Stravinsky has to be understood as a counterpoint to that on Schoenberg from the perspective provided by a very specific historical situation. Interestingly, an appendix entitled 'Misunderstandings', a response to Walther Harth's and Hans Heinz Stuckenschmidt's critiques of *Philosophy of New Music*, was added to the text in its 1975 edition. In it Adorno writes in his defence: "I do not consider the empirical Stravinsky to be a psychotic, but his music mimetically adopts psychotic behaviours in order, through them, to penetrate into the archaic stratum in which it hopes to attain the trans-subjective being" (Adorno 2003: 197, my translation).<sup>142</sup> Finally, the relevance of *Philosophy of New Music* might be a direct consequence of it being the first book published by Adorno in Germany after the Second World War. Nevertheless, it has to be considered within the broader perspective provided by Adorno's complete oeuvre: Adorno's thinking on music and art is not as matured at this stage as it would later be in his *Aesthetic Theory*, to the extent that the author eventually became critical towards some of his own notions and the way they were presented in the *Philosophy of New Music*.

Marco implicitly presents Adorno's linguistic use of metaphorical constructions as a critique for a lack of scientific method. I believe that this is the result of a rather significant misunderstanding. It is commonly agreed that Adorno's

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<sup>142</sup> "No tengo por psicótico al Stravinsky empírico, sino que su música se apropia miméticamente de conductas psicóticas para, con ello, penetrar en el arcaico estrato en el que espera obtener el ser transubjetivo". My own translation is included here, as in the 1973, 1985 and 2007 English editions of the book this part of the text, Adorno's postscript, has not been incorporated.

writings are anti-systematic, and that some of his late writings, particularly the *Aesthetic Theory* are paratactical, that is,

short, fragmentary, and compacted by the crisis of their own abbreviation. Paratactical texts are intensive, almost to the denial of their quality of extension: and the more extensive the paratactical work actually is - and *Aesthetic Theory* is almost unparalleled in this - the greater the potential of its unravelling at each and every point. The text therefore requires a rhetoric that will heighten concentration and density and absorb the dozens of ways in which it is constantly exposed (...) because it rejects certitude as a standard of truth in favour of exactness of insight, it necessarily tends to be apodictic. (Kantor in Adorno 2004: XV)

Adorno's work can be considered as being partially indebted to Hegel, either as origin or as critique, and can be understood both under the broad perspective provided by German idealism as well as under the influence of other relevant Marxist (Lukács, Benjamin, Weber, Horkheimer, Bloch, etc.) and non-Marxist (Valéry, Freud, Nietzsche, etc.) philosophers and sociologists. Nevertheless, there is a connecting theoretical methodology, that is, negative dialectics (the existence of an underlying methodology does not necessarily imply the need for a systematised approach).<sup>143</sup> The search for objectivity that emerges from such methodology and that also characterises Hegelian aesthetics does not imply, in any case, the need for a scientific approach. As a matter of fact, Adorno is, very much so in his *Dialectics of Enlightenment* (Adorno 1997) and his *Negative Dialectics* (Adorno 2001a), a deep critique of scientific positivism and the increasing rationalisation of society. Adorno's writing style is as complex as the ideas he is trying to expose; it does employ metaphorical constructions when a direct reference to what is being discussed proves not to be clear or suggestive

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<sup>143</sup> Adorno's negative dialectics can be understood as his own version of the Critical Theory of the Frankfurt School. It represents a meta-critical analysis of the positive undertones that had traditionally characterised the understanding of dialectics: "With logically consistent means, it attempts to put, in place of the principle of unity and of the hegemony of the supra-ordinated concept, that which would be outside of the bane of such unity" (Adorno 2001: 2).

enough, when it does not manage to present the complexity of what he seeks to make clear, quite in the way that Walter Benjamin used to do.

In an article published in July 2001, entitled 'Schönberg hacia el siglo XXI' (Schoenberg towards the 21st century - see Annex C: 476-485) Marco presents one further critique of the *Philosophy of New Music*, following a similar line of argument:

It could be argued the Schoenberg was probably harmed by his visceral enmity with Stravinsky. He [Stravinsky] (...) insisted that his move to dodecaphonism, after Schoenberg's death, was made under Webern's invocation. But this antagonism, which was real, was raised to a mythical category by the most unfortunate book, the *Philosophy of the New Music*, where Stravinsky is demonized in a (rather twisted) praise of the Viennese school, written by a philosopher as lucid and as musically versed as Adorno. One cannot do anything but lament the skid of this great mind, especially because of its German nationalistic connotations, Adorno being a great philosopher of Marxist orientation. (Marco 2001f: 128)<sup>144</sup>

Nevertheless, in the closing paragraph Marco returns to Adorno in an entirely uncritical manner, defending the potential relevance of Schoenberg's work and ideas for the music of the twenty-first century:

Schoenberg might still be unpopular during the twenty-first century and it might be good that he is so. As long as he is not digested and metabolized completely, the possibility of music being a creative art, committed with reflection, a translator of the deep problems of

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<sup>144</sup> "Quizá a Schönberg le hizo bastante daño su enemistad visceral con Stravinski. Éste (...) insistió mucho en que su pase al dodecafonismo, ya muerto Schönberg, se hace bajo la advocación de Webern. Pero este antagonismo, que fue real, fue elevado a categoría de mito por el más desafortunado de los libros de un filósofo tan agudo y tan versado en música como era Adorno, la Filosofía de la Nueva Música, donde demoniza a Stravinski en loor (bastante retorcido, por cierto) de la Escuela de Viena. Uno no puede más que lamentar el patinazo de una gran mente y sobre todo, el sorprendente tufillo nacionalista alemán que ello desprende, sobre todo tratándose de un gran filósofo y de orientación marxista".

human intelligence and sensibility, will still be alive. In a moment in which our allegedly post-modern complacency makes us yearn for the necessity of a new and vivifying radical avant-garde, Schoenberg still is an example and a beacon. He still is a musician for the twenty-first century. (Marco 2001f: 128)<sup>145</sup>

The basic ideas for 'Schönberg hacia el siglo XXI' are taken, once more, from the *Philosophie der neuen Musik* (Adorno 1985). The centrality of Schoenberg's music in Adorno's work must be acknowledged in any case: his figure is continuously revisited and Adorno's understanding of his music reconsidered and developed over the years. A number of relevant articles were published on the subject after 1949: 'Arnold Schönberg' (1953, available in the Spanish translation of *Prismen* since 1962 - see Adorno 1983: 147-172), 'Haringer und Schönberg' (1962 - see Adorno 2011: 445-446), 'Arnold Schönberg: Phantasie für Geige mit Klavierbegleitung op. 47' (1963, published as part of *Der getreue Korrepetitor* - see Adorno 2007: 315-324) or 'Über einige Arbeiten Arnold Schönbergs' (1963 - see Adorno 2008a: 351-369). Schoenberg is central, too, to all the previously mentioned discussions of the new music (*neue Musik*).

A change of paradigm in Marco's approach to the German philosopher's work seems to take place after the previously mentioned gap in his engagement with Adornian ideas and discussions between 1972 and 1993, his texts increasingly presenting a two-sided pattern: on the one hand there is a critical obsession with the *Philosophy of New Music*, which narrows down and prevents a full understanding of the complexity of Adorno's oeuvre, of which this is just a historically relevant but singular example (it is probably not as significant on a philosophical or musicological level as most of his mature works). On the other hand, Marco employs, again, Adornian notions and argumentations as a base for his own. He returns to Adorno, somehow accepting an inescapability, the

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<sup>145</sup>"Schönberg puede seguir siendo impopular en el siglo XXI y hasta es bueno que lo sea. Mientras no sea digerido y metabolizado del todo seguiremos teniendo la posibilidad de que la música pueda seguir siendo un arte creativo, comprometida con el pensamiento, traductura de los problemas profundos de la inteligencia y el sentir humano. En un momento en que las autocomplacencias presuntamente postmodernistas nos hacen añorar la necesidad de una nueva y vivificadora vanguardia radical, Schönberg sigue siendo un ejemplo y un faro. Sigue siendo un músico para el Siglo XXI".

relevance that Adorno's philosophy has had in his own intellectual development. This matured posture now combines critique and understanding in a rather dialectical manner.

Marco presents one more critical approach to the situation of the musical avant-garde in an article entitled 'Recuerdo y reivindicación de la vanguardia musical' (Remembrance and vindication of the musical avant-garde - see Annex C: 486-499), published in 2003 in the magazine *La alegoría de los naufragios* (The shipwreck's allegory). He argues that what characterises the 'post-modern era' is "the coincidence of an actual reduction of the areas of culture with an apparent increase of cultural phenomena" (Marco 2003i: 346).<sup>146</sup> Marco points out how the word 'culture' has lost any real meaning (this brings to mind Marcuse's ideas), it has been conceptually stretched to include new but trivial ways of expression, cornering and marginalizing the creative, investigative or renovating experiences of art. The ascent and establishment of what he refers to as the 'dictatorship of the spectacle' explains this situation. Marco proposes a personal and interesting hypothesis regarding the origin of modern spectacle: "modern spectacle does not emerge, as is sometimes thought, from technology, although it is undoubtedly used, but from the modern rediscovery and consequent boom of sports" (Marco 2003i: 347).<sup>147</sup> The creation and historical evolution of the repertoire, consequence of the romantic approach to history and its negative influence on the existence of a musical avant-garde, is considered next. "Historicism led to the preservation of the immediate, and retrieval of the remote past establishing a repertoire that, throughout the twentieth century, became increasingly incapable of receiving new additions. A historical repertoire crystallised but that stratification of memory ended up being as negative as its previous lack" (Marco 2003i: 348).<sup>148</sup> One further argument is raised regarding the industrial nature of consumption music, which has destroyed the possibility

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<sup>146</sup> "La coincidencia de una real reducción de los ámbitos de la cultura con una ampliación aparente de los fenómenos culturales".

<sup>147</sup> "El espectáculo moderno no surge, como a veces se cree, de la tecnología, aunque indudablemente se use, sino del redescubrimiento moderno y consiguiente auge del deporte".

<sup>148</sup> "El historicismo llevó a la conservación del pasado inmediato y a la recuperación del remoto, con lo que se fue estableciendo un repertorio que a lo largo del siglo XX va siendo cada vez más incapaz de recibir nuevas incorporaciones. Se cristaliza un repertorio histórico y esta estratificación de la memoria acaba por ser tan negativa como la anterior ausencia de memoria".

of any real popular music and has substituted any form of expression lying outside its boundaries by a commodified industrialised version: the music of the past has been exchanged for an industry of the present. Marco writes: “One more mass phenomenon is the absolute and general imposition of some forms of consumer music produced from a wide industrial approach. A music of an Anglo-Saxon origin and dominance that has gradually replaced the so-called ‘light music’ and has ended up constituting an encompassing [omni-comprehensive] phenomenon that is not only being massively consumed at all times, but which tends to substitute all other types of music” (Marco 2003i: 348).<sup>149</sup> Two reasons are adduced to justify the increasing alienation of the avant-garde: the consequences that integral serialism had on the reduction of its potential audience during the 1950s; and the current attempt, a direct result of globalisation, to find inspiration in different cultures, which have already been trivialised and thus essentially destroyed by the market. Marco defends the relevance and necessity of a real avant-garde, the question now being: how should it be articulated? A number of key ideas are mentioned: a) the need to assume the core foundations of historical avant-gardes, even if the outcome ought to be different; b) the need to consider music as a new purely creative act, independent of any outer or external consideration; c) the need to carry out further research on the musical material, a reflection that will be necessarily complex, even if its outcomes are simple; d) the acceptance of the fact that such an art will not be an art of consumption, as it will be alienated from the dominant taste of society; e) the need to understand that the end of music is not to entertain, avoiding falling under the ‘dictatorship of the spectacle’. The conclusion to the article summarises:

It is not a question of being apocalyptic or becoming integrated as in the old distinction made by Umberto Eco [referring to Eco’s argument in *Apocalypse Postponed*, published in 1994]. It is simply about preserving a small space for a creativity that is not

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<sup>149</sup> “El otro fenómeno de masas es la imposición absoluta y general de unos tipos de música de consumo que proceden de un amplio planteamiento industrial. Una música de origen y dominio anglosajón que fue sustituyendo poco a poco a la llamada música ligera para acabar constituyendo un fenómeno omnicomprendivo que no solo se consume masivamente a todas horas sino que tiende a sustituir a toda clase de músicas”.

completely alienated nor dependent on whether it is consumed or not. And it is a matter of being aware that the imposition of so-called 'mass culture' is but 'a civilization of the masses' [*civilización de masas*] employing an inappropriate term. Creative culture may be very small, but it is completely something else. (Marco 2003i: 350)<sup>150</sup>

Marco's key article on Adorno, entitled 'Adorno: Estética y música en la escuela de Frankfurt' (Adorno: Aesthetics and music in the Frankfurt School - see Annex C: 500-513), was published that same year (2003), coinciding with Adorno's hundredth anniversary, in the *Scherzo* magazine. It is quite striking that, given the relevance that Adornian thinking had had throughout Marco's lifetime, this article features the first direct open consideration of the German's work. After a short introduction to the history of Frankfurt's Institut für Sozialforschung, Marco draws an interesting sketch of Adorno's critical relation to some significant contemporary philosophers. In the case of Heidegger, as well as existentialist philosophy, he argues that the differences are those "that take place between a sociologist and a metaphysical thinker, those that arise from the opposition of a critical theory and an ontology" (Marco 2003h: 125).<sup>151</sup> Regarding Husserl and phenomenology, even if Adorno's doctoral thesis deals with such a branch of modern philosophy, his position is as critical, maybe because Adorno, "through dialectics, ends up being, before it becomes fashionable [trendy] an structuralist able to break up a whole into individually analysable components, not treating it as a global phenomenon" (Marco 2003h: 125).<sup>152</sup> In the case of Wittgenstein Marco finds a distanced respect. Nevertheless, Adorno's critical thinking takes Hegel, most importantly, as a point of departure and rests on Marx, in a non-

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<sup>150</sup> "No se trata de ser apocalíptico o de integrarse como en la vieja distinción que hacía Umberto Eco. Se trata simplemente de guardar un pequeño ámbito para una creatividad no alienada del todo y no dependiente de que se consuma mucho o poco. Y de ser consciente que la imposición de la llamada cultura de masas no es sino la civilización de masas que utiliza un término impropio. La cultura creativa puede que sea pequeña, pero es muy otra".

<sup>151</sup> "Entre un sociólogo y un metafísico, las de alguien que sitúa una teoría crítica frente a una ontología".

<sup>152</sup> "A través de la dialéctica, acaba por ser, antes de que ello esté de moda, un estructuralista capaz de desarticular un todo en componentes individualmente estudiabiles y no tratarlo como un fenómeno global".



dogmatic and revisionist approach,<sup>153</sup> focused on the significance of the dialectical method as a formidable tool of human thinking. Such an approach is central to his *Dialektik der Aufklärung* (1944, *Dialectics of Enlightenment* - Adorno 1997) and further developed in his *Negative Dialektik* (1966, *Negative Dialectics* - Adorno 2001a). Adorno himself considered all his writings to be examples of a dialectic project that intended to explain and understand the contradictions of social practice.

Marco argues that the notion of an ideal state of things, which goes beyond the current contradictions of society, i.e. the notion of Utopia, is taken from Benjamin's thinking. A historical approach to the idea might prove different: the concept, central to Marxist thinking, arguably crystallises for the first time in an aesthetical argument in Ernst Bloch's *Geist der Utopie* (*Spirit of Utopia* - 1918), read by Adorno when he was only eighteen (see Paddison 1993: 76-78). Utopian thinking makes a critique of society possible through the consideration of the non-identical.<sup>154</sup> Marco stresses how, as argued by Adorno in his *Dialectics of Enlightenment*, "illustrated rationalism did not attempt to understand nature but to dominate it, adopting the same attitude that a dictator adopts towards humans. They repress what is natural in them, dominating it through society, work and a control of their own subjectivity, consequently becoming slaves of that second social nature" (Marco 2003h: 126).<sup>155</sup> Marco points out how, in the desire to belong to mystified communities, resulting from of a state of capitalist development that does not any longer need individual autonomy, "the sensation of a renewed security is achieved through the sacrifice of independent thinking"

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<sup>153</sup> Marco argues that such an approach is similar to Ernst Lukács's. It should be argued, more importantly, that it is shared by most of Frankfurt's school key figures.

<sup>154</sup> The notions of the 'non-conceptual' and the 'non-identical' are central to Adorno's aesthetics and sociology. Following a dialectical process identity and negativity (non-identity) are raised to a qualitatively new level to become a new totality. Adorno writes: "To think is to identify (...) Contradiction is non-identity under the aspect of identity (...) Dialectics is the consistent sense of non-identity" (Adorno 1973: 16-18). In the case of music the truth of the work is thus understood as its "identity with its own form, the unity and logical consistency of idea and technical structure" (Paddison 2001: 60).

<sup>155</sup> "El racionalismo ilustrado no trató de comprender la naturaleza sino de dominarla adoptando la actitud del dictador para con los hombres. El hombre reprime lo que en él es naturaleza dominándola a través de la sociedad, el trabajo y el dominio de su propia subjetividad, lo que le convierte en esclavo de esa segunda naturaleza social".

(Marco 2003h: 126).<sup>156</sup> “A critical philosopher must represent those who are not anymore and those who are not allowed to be” (Ibid).<sup>157</sup>

The following section of the article presents an assertive defence of the relevance that Walter Benjamin’s ideas had on the development of Adorno’s philosophy, especially with regard to his concept of aura, the study of art in the time of mechanical reproduction and the ideas exposed in his *Thesis on the Philosophy of History*. Marco points out that, even if Adorno worked in an institute of social research and could be consequently considered a music sociologist, he is more a “a philosopher of music who allows the dialectical nature of his thinking to transcend, as a well as a thinker who was or had been a composer” (Marco 2003h: 126).<sup>158</sup>

It is not strange, if we take into consideration the line of argument developed by Marco since 1993, that a critical approach to the *Philosophy of New Music* is introduced next. Marco insists on his previously discussed conviction, asserting that the book was, undeniably, a great mistake. Nevertheless, a new perspective is adopted: he does not intend to justify but, at least, attempts to understand why and how the book came to be. Two main reasons are alleged: the Adornian conception of culture and the surprising appearance of a nationalistic element. The first one is explained by Adorno’s exclusively occidental conception of culture, which implies a sense of superiority that rejects any external influence. The second argument (the emergence of a nationalistic component) is, on the other hand, rather difficult to understand, particularly if we bear in mind that it comes from a lucid philosopher who, being Jewish and a Marxist, had to go into exile during the Nazi period. Yet, Marco argues that “in Adorno’s mind, as in that of any German individual [he is probably referring to Schoenberg and Stockhausen], nests the obscure and not completely accepted belief, which is untrue, that music is a German invention, consequently becoming their own and

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<sup>156</sup> “La sensación de una nueva seguridad se logra mediante el sacrificio del pensamiento individual”.

<sup>157</sup> “El filósofo crítico representa a quienes ya no son y a quienes no se les deja ser”.

<sup>158</sup> “Es mucho más un filósofo de la música que deja traslucir en ella su condición de dialéctico, y además un pensador que es o ha sido compositor”.

exclusive property” (Marco 2003h: 127).<sup>159</sup> Marco introduces, at this point, elements that have been put forward in my critique to his previous considerations of the *Philosophy of New Music* and his critical obsession with the text: “there is more that one Adornian feature, in the late musical writings, that implies a degree of rectification of the ideas developed in the *Philosophy of New Music*” (Marco 2003h: 127).<sup>160</sup>

The text moves on to present Adorno’s central argument: the necessity of a real (true) music, which can only survive as a negation of society and not through a normalised positivism, presenting an understanding of the expressive and the communicative that is not related to their commodified and thus trivialised market versions and, consequently, becoming alienated from such dominant mass-consumption market. This implies that, for Adorno, any aesthetic consideration is necessarily sociological. New music relates to society in a dialectical manner, it lives in a “dialectical tension; in an ivory tower that, as Adorno significantly states, shall not be feared as it is an open door to philosophy” (Marco 2003h: 128).<sup>161</sup> Marco points out the relevance of Adorno’s critique to the cultural industry in the time of a commodified culture that has managed to transform art into consumable goods.

Marco argues that Adorno’s belief was not only in the necessity of an avant-garde as that represented by dodecaphonism, but in the necessity of an art that confronts society dialectically: he would later write critically on the aging of the avant-garde at the time of the International serialist style (in the article ‘Das altern der Neuen Musik’, published in the collection of essays *Dissonanzen* - see Adorno 2009). The article concludes by advocating the central elements of Adorno’s philosophy: “a method, an analysis and an incredibly valuable

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<sup>159</sup> “En el fondo de Adorno, como en el de todo alemán, anida la oscura y no del todo expresada sospecha, falsa además, de que la música es una invención alemana y que se convierte en un bien propio y exclusivo”.

<sup>160</sup> “Hay más de un rasgo Adorniano en los escritos musicales más tardíos que implican una cierta rectificación de la Filosofía de la Nueva Música”.

<sup>161</sup> “Tensión dialéctica, en una torre de marfil de la que, significativamente, Adorno afirma que no hay que tener miedo porque en ella está la puerta abierta a la filosofía”.

intellectuality. I think the time to return to the dialectical tension might have arrived, I think the time to return to Adorno is here” (Marco 2003h: 128).<sup>162</sup>

This article exemplifies the most advanced state of Marco’s understanding of Adorno: after the initial employment of Adornian elements in an uncritical way, the distancing implied in the previously mentioned 1972 to 1993 gap and the subsequent critical return, characterised by a obsession with the *Philosophy of New Music* and Marco’s re-adoption of Adornian arguments, this text supposes a new milestone on their dialectical relationship: Marco attempts, for the first time in a clear and direct way, to review Adorno’s thinking. He reassesses, to some extent, his posture regarding the *Philosophy of New Music*; presents quite clear explanations of Adorno’s ideas (this proves an understanding of Adorno’s complex writing style and intellectuality); and engages in the specific and constructive critique of some Adornian arguments. His insight has matured; it has been broadened by a more general acquaintance with Adorno’s intellectual world, not merely reduced to a critical consideration of the *Philosophie der neuen Musik* or specific sociological essays as those collected under *Dissonanzen*, but expanded by the critical consideration of key late works as the *Ästhetische Theorie* (Adorno 2004a).

Before attempting to draw a concluding argument to this thematic and bibliographical analysis of the Marco/Adorno dualism, I would like to introduce one final article that rounds up the chronological approach developed hitherto. It was published in 2006 and entitled ‘Grabación musical y estructuras de la escucha’ (Recorded music and listening structures - see Annex C: 514-529). Marco argues that, up to the emergence of the recorded medium, music was “time, the temporal perception of sound through memory - responsible for the unity of those sonorous moments and of musical form - which was unrepeatable and irrecoverable, at least in the same exact manner” (Marco 2006n: 9).<sup>163</sup> Recording converted music into a mass phenomenon, making all types of music

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<sup>162</sup> “Un método, un análisis y un pensamiento sumamente valiosos. Creo que pudiera ser hora de volver a la tensión dialéctica, creo que pudiera ser hora de volver a Adorno”.

<sup>163</sup> “Tiempo, percepción temporal del sonido a través de la memoria - responsable de la unidad de esos instantes sonoros y de la forma musical - que era irrepetible e irrecuperable al menos de la misma manera”.

easily accessible to an increasingly large part of the world's population, hence affecting in different manners the diverse hearing mechanisms. Marco criticises the role of recordings, especially those coined as standard or definitive, as creators of distorted expectations for live performances. Adorno employs similar terms when he writes: "the official ideal of performance, which covers the earth as a result of Toscanini's extraordinary achievement, helps to sanction a condition which, in a phrase of Eduard Steuermann, may be called the barbarism of perfection" (Adorno in Arato 1995: 284). In any case, Marco accepts that the recorded medium has made possible the appearance of new types of music that could not exist otherwise, such as electroacoustic and radiophonic music.

The central issue is how our hearing mechanisms have been affected by the new medium: "an important part of the problems posed by recorded music arise from the fact that its listening conditions differ from those of a live performance. In theory, a live performance requires concentration, attentive listening and patience, since music unfolds in time (...). Recorded music, on the other hand, introduces a kind of 'weak listening' in which the attention parameters are different" (Marco 2006n: 12).<sup>164</sup> This relates closely to the arguments raised by Adorno in his article 'Über den Fetischcharakter in der Musik und die Regression des Hörens' (1938 - On the fetish character in music and the regression of listening): "the counterpart of the fetishism of music [a phenomenon related to the emergence and development of the recorded medium] is a regression of listening" (Adorno in Arato 1995: 286). Marco moves on to point out that this "weak listening is not innocent, as it conditions most listeners when they attend a live performance. I am referring here to cultured music, which requires a more demanding listening and to which less attention is increasingly being paid. The crystallisation of a strict repertoire does not have as much to do with the unpopularity of new music as with the general inability to actively listen, when

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<sup>164</sup> "Gran parte de los problemas que presenta la música grabada vienen de que sus condiciones de escucha son distintas de las del concierto. En teoría un concierto exige concentración, una escucha atenta y cierta paciencia puesto que la música sucede en el tiempo (...). La música grabada en cambio introduce una especie de escucha débil donde los parámetros de atención son diferentes".

any audience is content with passively hearing” (Marco 2006n: 13).<sup>165</sup> As Adorno would put it: the creation of such a strict repertoire is a result of the transformation of musical works into museum pieces, consequence of the regression of hearing, a direct outcome, at the same time, of the fetishization, through the means of distribution and consumption, of music in capitalist society.

One more consequence of the massive availability of recorded music is the limitation of the performer’s interpretative freedom: “it is beyond doubt that the performer’s personal freedom has been constrained by a continuous reference to recordings that might have made him grow technically but have, on the other hand, severed his inventiveness and personality, among other things because it does not only depend anymore on his own decisions but on the criteria imposed on the audience by the recordings” (Marco 2006n: 14).<sup>166</sup> This introduces one more insight into the Adornian discussion of the increasing alienation of the musical works, which arises from the consideration of the development of the notational precision of scores, paralleling the increasing rationalisation of society: “the change within the works themselves is portrayed in reproduction [performance]; this happens under the sign of radical alienation as the reduction of reproductive freedom” (Adorno 1978: 146).

Marco concludes the article by stating that, once the inescapability and relevance of recorded music in contemporary society is accepted, the only possible approach is to transcend its negative influences in an attempt to solve them, researching on the possibility of a retrieval of an active listening that would allow recorded music to be not only a medium of information, but one of knowledge: “a whole project that leads us to a new approach, through musical

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<sup>165</sup> “La escucha débil no es inocente puesto que condiciona a la mayoría de los auditores a la hora de acercarse a un concierto en vivo. Me refiero ahora a la música culta, la que exige más desde el punto de vista de la escucha, y a la que cada vez se concede menos. La cristalización de un repertorio estricto no tiene tanto que ver con la impopularidad de las nuevas músicas como de una general incapacidad para escuchar porque el público se conforma solo con oír”.

<sup>166</sup> “No cabe duda de que la libertad personal del interprete se ha visto más constreñida por su referencia constante a las grabaciones que le han hecho crecer técnicamente pero que le han cercenado inventiva y personalidad, entre otras cosas porque ya no depende sólo de él sino de criterios que en el público imponen las grabaciones”.

listening, of music itself, its enjoyment and the evolution of the notion of live performance, music teaching and oral transmission” (Marco 2006n: 16).<sup>167</sup>

In this final article, ‘Grabación musical y estructura de la escucha’, Marco draws his ideas from Adorno’s ‘Über den Fetischcharakter in der Musik und die Regression des Hörens’ (1938 - Adorno in Arato 1978: 270-299), being also related to an early essay entitled ‘Die Form der Schallplatte’ (1934, translated as ‘The Form of the Phonograph Record’: see Adorno 1990).

This detailed analysis of potential referential sources aims to exemplify Marco’s knowledge of Adorno’s work and ideas and helps to understand its development throughout the years. In doing so, it demonstrates the influence that Adorno had on the development of Marco’s conception of music and his approach to the compositional process, studied in the following section, and serves, as well, to justify the relevance that Adornian thinking will have on the later analytical consideration of Marco’s work, presented in Chapter 4.

### **Adorno on Marco**

The previous section demonstrates the extent to which Marco’s profound knowledge of Adorno’s oeuvre and ideas has influenced his own intellectual development, either as an expression of agreement or as the result of a critical approach. A new perspective is adopted here, the aim not being to show and understand Marco’s understanding of Adorno, but to analyse how Adorno is speaking through Marco’s personal and non-referential reflections on the nature of music, the compositional process and time. The central text considered in order to exemplify the connections traced throughout my argument will be Marco’s entry speech to the *Real Academia de las Artes de San Fernando* (1993 - see Annex C: 455-475).

Marco presents, in the opening lines of the speech, a tentative definition of music as a (sonorous) meeting-point between logical and magical thinking. He argues

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<sup>167</sup> “Todo un proyecto que nos lleva hacia un nuevo planteamiento, a través de la escucha musical, de la música misma, de su disfrute, y de la evolución del concepto de concierto, de enseñanza sonora y de transmisión oral”.

that art employs two core methods to create and present an image of the world: logical thinking and magical thinking.

The first one is, in reality, the scientific method [not to be confused with the experimental method] (...) In contrast, magical thinking sinks its roots in other elements equally profound and intrinsically natural to humans (...) [it] requires a contact with the world of a rather psychological or analogical order that does not obey the methodological chain of causes and effects. (Marco 1993a: 14)<sup>168</sup>

This is paralleled, to some extent, by Adorno's critical adoption of the Freudian idea of Sublimation, which resulted, during the late 1930s and the 1940s, in the introduction of psychic terms into the Marxian analysis of the relation between individual subjectivity and collective objectivity, which also have Kantian connotations. Adorno argued that part of the dynamic tension that characterises artworks is that unfolding between the conscious (e.g. calculation of construction - logical thinking) and unconscious (e.g. spontaneity of expression - magical thinking, inspiration) elements: "by re-enacting reality's spell, art sublimates it into an image while at the same time freeing itself from it. Sublimation and freedom are therefore two sides of the same coin. The spell art puts upon the *membra disiecta* of reality by virtue of its synthetic tendencies is modelled upon the spell of real life and yet this real life is reduced to the status of a negative utopia" (Adorno 1970: 196). A similar argument could be raised from the consideration of the Adornian notion of *Formgefühl* (feeling or sense of form), an idea initially taken from Schoenberg, which implies that the "form-giving aspects of the work are by no means to be regarded as mainly the result of conscious processes of rationalisation and control of musical material" (Paddison 1993: 144), but rather to be operating, to a large extent, at an intuitive and spontaneous level: "wilfulness amid spontaneity - that is the vital element of art" (Adorno 1984: 164).

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<sup>168</sup> "El primero es en realidad el método científico (...) En cambio. el pensamiento mágico, que hunde sus raíces en otros sectores igualmente profundos y connaturales al hombre (...) necesita un contacto con el mundo de carácter más psicológico o analógico que se salta la cadena metodológica de las causas y efectos".



Following Adornian lines, Marco moves on to present a broad dialectical consideration of the relationship between the development of socio-economic structures, scientific progress and musical history. Many examples are presented: music and religious structures during the Middle Ages; the relation between Copernicus, Galileo or Kepler and the music of the Renaissance and Baroque periods (especially Monteverdi); the establishment of tonal-functional harmony as a consequence and reflection of the new Newtonian paradigm; the rise of instrumental music as a result of the progress of technology and improvement of mechanisms, an outcome of an increasingly rationalized society. Marco argues that such parallelisms can be traced as well throughout the twentieth century: relativism and quantum physics relate to the development of atonality, dodecaphonism and serialism; sub-atomic physics and quarks have many elements in common with Cage's aleatoricism and statistical processes relate to Xenakis's idea of stochastic music. He finally points out how the physics of Chaos have influenced his own approach to music and time. These parallelisms are essentially sociological and can be seen as taking as a point of departure Adorno's idea that "the forms of art record the history of mankind more impartially than do documents" (Adorno 1973: 43). Nevertheless, whereas Marco's consideration is focused, in an attempt to justify his following arguments, on the relationship between scientific progress and music history, Adorno recurrently employs broader terms, referring to the relationship between autonomous works and the heteronomy of empirical reality (that is, a historically informed view of society). Both arguments share the belief on the undeniable and dialectical relationship between the progress of science and that of society, especially from a socio-economic perspective. Their relation to art, which Marco is attempting to portray, can only be recognised, as Adorno would argue, through a social understanding of the musical material, which is socially, historically and culturally mediated, and the art work, in which the dialectic dualism between mimesis and rational construction takes place: "art (...) is social not only because of its mode of production, in which the dialectic of the forces and relations of production is concentrated, nor simply because of the social derivation of its thematic material. Much more importantly, art becomes social by its opposition to society, and it occupies this position only as autonomous art"

(Adorno 2004: 296). Nonetheless, the Adornian approach to the relation between music and science is much more critical than Marco's, who goes as far as to argue that "the physical-mathematical basis of music is real (...) it can only be lost sight of because the language of music, its particular jargon, is nothing but a translation of the mathematical and physical languages to a particular sphere" (Marco 1993a: 15).<sup>169</sup> Adorno, on the other hand, stresses that: "however profound and still largely obscure the part of science has been in the development of artistic forces of production, and however deeply, precisely through methods learned from science, society reaches into art, just so little is artistic production scientific, even when it is a work of integral constructivism. In art, all scientific discoveries lose their literal character" (Adorno 2004a: 302).

Marco returns to the previously mentioned idea of *Formgefühl*, when he writes: "composing is a deeply conscious but, at the same time, completely intuitive process" (Marco 1993a: 22);<sup>170</sup> "our best moments are those in which it is not me (us) who is composing; I (we) stop, it is IT that composes" (Ibidem). This idea of a splitting of the composer's personality, a sense of belonging to a broader entity, relates to the Hegelian concept of Objective Spirit (*objektiver Geist*), an extremely complex notion that is difficult to define with precision, but which is quite clearly expressed in the following fragment of Hegel's *Phänomenologie des Geistes*:

In that a self-consciousness is the object, it is just as much 'I' as it is object. And with this we already have the concept of Spirit before us. And what consciousness has further to become aware of is the experience of what Spirit is, this absolute substance which, in the complete freedom and independence of their opposition - that is to say, different for-themselves-existing-consciousnesses - is the unity [of these same opposites]; an I that is a We and a We that is an I. (Hegel 1980: 145)

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<sup>169</sup> "La base físico-matemática de la música es real, y únicamente se puede perder de vista porque el lenguaje, o la jerga peculiar, de la música no es sino una traducción de los lenguajes físicos y matemáticos a un ámbito particular".

<sup>170</sup> "Componer es un proceso muy consciente pero, al propio tiempo, totalmente intuitivo".

The idea of *Geist* is important as well, even if it has slightly different connotations, in Adorno's philosophy, being beautifully conveyed in a fragment of his *Aesthetic Theory*, amidst a discussion of the subject/object dualism: "even out of so-called individual works it is a We that speaks and not an I" (Adorno 2004a: 220).

In the following fragment, the centrality of time is established and explained. Marco writes: "music is fundamentally time, which is the base of both logical and magical thinking" (Marco 1993a: 22).<sup>171</sup> But musical time is heterogeneous; it can be understood through a number of parallelisms (drawn from an Adornian understanding), as adopting "different aspects (...) internal and external time, physical and psychological times and, very importantly, the perception of time" (Marco 1993a: 23).<sup>172</sup> Further Adornian influences can be traced: Adorno defines music as "the art of duration" (Gavilán 2008: 68). He argues that there is a counter-relation between the time of hearing, which is given, and musical time, which is constructed within music: "empirical time disturbs musical time, if at all, only by dint of its heterogeneity, not because they flow together" (Adorno 2004: 182). Music articulates both musical and real time through memory (in Adorno's approach both are irreversible). This is what Enrique Gavilán points out, referring to Adorno's conception, when he writes that "a musical work establishes its sense in such a way, through the articulation between musical time and real time" (Gavilán 2008: 69).<sup>173</sup> "In Music nothing has the right to follow something else unless it has been determined by what precedes it or conversely, unless it reveals afterwards that what has preceded it was actually its own precondition" (Adorno 1998: 518) (note Husserl's influence on such an approach). Marco states, following the same line of argument, that time "is not only the instant but that which is configured as structure [shape] through human

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<sup>171</sup> "La música es fundamentalmente tiempo, y el tiempo es precisamente la base de ambos pensamientos".

<sup>172</sup> "El tiempo adopta varios aspectos (...) el tiempo interno y externo, el físico y el psicológico, y muy especialmente la percepción del tiempo".

<sup>173</sup> "La obra musical establece así un sentido a través de la articulación entre el tiempo musical y el tiempo real".

memory. Without the faculty of memory, music could not exist” (Marco 1993a: 23).<sup>174</sup>

Marco moves on to develop his argument on time even further, asserting that “time, for me, is (...) the articulating medium of form, that is, the sonorous space. To arrive at the consideration of music as space implies a departure from music as time and consequently an investigation of the mechanisms of temporal perception” (Marco 1993a: 23).<sup>175</sup> This leads to an Adornian notion that, even if not mentioned in Marco’s speech, is central to his conception of music and will thus prove very relevant in the following analytical section: in the structuring process of a work the development of musical ideas (variation, development, etc.), understood as thematic work, presents a dialectical relation between identity and non-identity, through the difference of the same, which is to be found at the base of music expressiveness and its ability to bring time to an apparent halt (a result of the combination of identity and non-identity of themes). Adorno uses that dialectical relationship to speak about Utopia, departing from a Marxist analysis<sup>176</sup> of the role of time in capitalist society: “transfigured as fetish in the appearance of commodities, abstract time will end up permeating all corners of society” (Gavilán 2008: 69).<sup>177</sup> Consequently, from an Adornian perspective, time in capitalist society breaks into increasingly discontinuous moments as consciousness becomes more exposed to the abstract course of purely physical time, that is, what Bergson would have defined as the pre-eminence of spatial-rational time over durational-intuitive time. Time’s halt can be then conceived as an image of the end of the perishable, as an ideal of knowledge, as art as the “refuge of the non-identical, that what resists the pulsion of identity which dominates a world governed by the market (...) and in doing so, reveals the totalitarian impulse that inhabits and domains this society”

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<sup>174</sup> “El tiempo no es solo instante sino que se configura como forma a través de la memoria humana. Sin la facultad de la memoria, la música no puede existir”.

<sup>175</sup> “El tiempo para mí (...) es el medio articulador de la forma, esto es, del espacio sonoro. Llegar a la música como espacio implica partir de la música como tiempo y por consiguiente investigar en los mecanismos de la percepción temporal” .

<sup>176</sup> An analysis influenced by Marx through Weber and, later, Erich Fromm.

<sup>177</sup> “Transfigurado como fetiche en la apariencia de las mercancías, el tiempo abstracto acabará permeando todos los rincones de la sociedad”.

(Gavilán 2008: 52),<sup>178</sup> hence suggesting a possible new world. Marco's view does not directly mention the utopian potential but it does defend the necessity of music to “not only provide a testimony of the world (...) but an image of it” (Marco 1993a: 23).<sup>179</sup> He explains this asserting that “music is (...) artistic creation (...) a means of expression and communication. It also is, consequently, a means of knowledge (...) [which] offers an image of the world” (Marco 1993a: 14-15).<sup>180</sup>

This section demonstrates that Marco's reflection on Adorno's philosophy is not merely the outcome of purely intellectual concerns, but that the knowledge of and interest in his thought have deeply influenced his own understanding of music, composition and time. Both the complexity of Adorno's intellectual world and the magnitude of his output have made unfathomable the tracing and justifying of all possible parallelisms, at least within the limits of this thesis. The extent to which any association occurs on a conscious or unconscious level is also difficult to prove. Nevertheless, there are evident connections that justify the relevance that most key Adornian notions should have for an analytical consideration of Marco's music. In doing so, I have attempted to present a perspective that transcends the limitations that previous scholarship has demonstrated in this area (see Cureses 2007).

### **3.2.2 Bergson**

Bergson's influence on Marco's understanding of time will be considered from two different perspectives. Firstly, I shall study the relevance that Bergson's thinking might have had for ZAJ. I will take as a point of departure a consideration of the significance that Italian futurism had on its development, discussing George Sorel's Bergsonism, which played an important role in the establishment of the intellectual foundations of the Italian movement. Secondly, I

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<sup>178</sup> “El último refugio de lo no idéntico, aquello que se resiste a la pulsión de identidad que domina un mundo regido por el Mercado (...) en la medida en la que la obra de arte contiene un resto que escapa a lo idéntico, puede revelar el impulso totalitario que habita y domina esta sociedad”.

<sup>179</sup> “No hay que dar solo testimonio del mundo (...) sino una imagen del mismo”.

<sup>180</sup> “La música es creación artística (...) es un medio de expresión y un medio de comunicación. Por consiguiente es también un medio de conocimiento y (...) ofrece una imagen del mundo”.

will analyse the connection between Bergson's philosophy and the development of the physics of Chaos, which has influenced Marco's conception of time, being employed on a structural level in an important part of his catalogue.

It must be acknowledged, in order to understand the relevance given - from a historical perspective on the development of occidental philosophy - to the Bergsonian conception of time, that Bergson lived at a time of great scientific progress: "the shift from the certainties of mechanism to the anxieties of indeterminacy marks a historic dislocation. Bergson's thought comes into being on the fault line of this break. It looks backward and forward from within it" (Guerlac 2006: 17). His philosophy of intuition deals with what is left out by discursive thought (a biological adaptation that provides us with a simplified vision of the world for practical reasons) and mathematics, affirming a dynamic ontology of irreversible time. "Bergson holds that scientific objectivity may enable the mastery of inert objects, but it cannot think being as a whole, cannot make contact with life or the real. This will be the domain of philosophy and intuition (...) The *élan vital* is an image for the process of time as duration, that is, for time as force, the force that pushes life along the road of time" (Guerlac 2006: 7) Those two concepts are deeply relevant to Bergson's reflection on time: intuition, as the only (metaphysical) method to know and thus understand living beings (and anything related to them); and duration, as the only manner in which time can be understood as a creative force.

Two major reasons justify why an attempt to present a detailed introduction to Bergson's philosophy will not be carried out here: firstly, it would not always be necessarily relevant to my current argumental structure, as I am only dealing with specific aspects of Bergson's thinking; secondly, it would take too much time and space, deviating the development of the thesis from its logical course. Instead, I will consider those specific aspects that are directly relevant to the proposed discussions; in doing so, a broader sense of Bergson's philosophy will necessarily emerge, making an introductory outline redundant. Bergson's most relevant published works, in which his key ideas are presented and developed, form the primary sources consulted and studied in the preparation of this section: *Essai sur les données immédiates de la conscience* (1889), *Matière et*

*mémoire* (1896), *L'Evolution créatrice* (1907) and *Les deux sources de la morale et de la religion* (1932).<sup>181</sup>

### **Bergson - Sorel - ZAJ - Marco**

Bergson's ideas were both heavily criticised and vividly defended in his time. Critics included figures such as Julian Benda, Charles Maurras, George Politzer, Georg Lukács and Bertrand Russell. In the 1920s Bergson even engaged in a public discussion with Einstein on the notion of time as it was presupposed in the special theory of relativity (see Einstein 2010).<sup>182</sup> On the other hand "Bergson's thought was disseminated into a variety of Bergsonisms, appropriations of his thought that occurred in relation to a whole range of ideological, aesthetic, political, spiritual, and institutional agendas. It was adopted in bits and pieces and reshaped according to the ideological requirements, or practical needs, of the borrower" (Guerlac 2006: 10). We consequently find a large number of movements or figures which defined themselves as Bergsonists: Georg Simmel, Georges Sorel, various catholic modernists, Italian futurists, French symbolists, cubists and a number of literary modernists. "The proliferation of Bergsonisms blurred the contours of Bergson's thought and imposed undue, and conflictual, ideological burdens on the philosopher's thinking" (Guerlac 2006: 13).

Out of all of those, Georges Sorel's ideas, influenced by Bergson's philosophy, would have the greatest impact on the development of the aesthetic and social theories of Italian Futurism. Furthermore, following a historical line, Futurist Synthetic Theatre would eventually have a significant influence on the development of ZAJ's performance notion of *etcetera*. This calls for a consideration of Bergsonian concepts in both Sorel's thinking and those found in the Futurist Synthetic Theatre. Such a sequence of historical connections could be justified for two simple but relevant reasons: firstly, that ZAJ was, at least

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<sup>181</sup> English translations were published as: *Time and Free Will* (the literal translation of its original title being *Essay on the Immediate Data of Consciousness*, Bergson 2001), *Matter and Memory* (Bergson 2004), *Creative Evolution* (Bergson 1998) and *Two Sources of Morality and Religion* (Bergson 1991).

<sup>182</sup> Bergson's arguments against the Einsteinian Universe are collected in his book *Duration and Simultaneity* (Bergson 1999).

intellectually, born in Italy, and secondly, that Walter Marchetti, one of ZAJ's founding members, whose ideas had a great significance for the shaping of the movement, was an anarchist himself, thus probably familiar with Sorel and the anarchist roots of Italian Futurism. The relevance of Sorel's thinking must be understood from the perspective provided by the situation of French and European society at the turn of the century, the importance of anarchism in France at the time and the consequent development of different approaches or tendencies within it: scientific anarchism, anarcho-syndicalism<sup>183</sup> or individual-anarchism.

Sorel applied the Bergsonian duality of intellect and intuition (which as I have previously discussed originates from Bergson's understanding of time) to the sphere of leftist politics. "Like Bergson, Sorel identified the intellect as a faculty unable to discern durational change or human *volonté*; and like Bergson he identified intellectualism with Cartesianism, eighteenth-century rationalism and the scientific positivism of the nineteenth century" (Antliff 1993: 156). His theory of social myths was based on what he defined as a revision of Marx's thinking from a Bergsonian perspective. In his work *Reflections on Violence* (Sorel 1999) he proposes the myth of the mass strike as "an ideological tool able to unite the proletariat by appealing to their intuitive rather than intellectual capacities" (Antliff 1993: 156), but when his conviction in the potential of syndicalist activism began to weaken in 1908, the myth of the general strike was replaced by the idea of a nation founded on the combative *volonté* of class conflict.

Sorel's Italian interpreters, Labriola and Orano, followed this move soon afterwards: after the attempts at a general strike in Italy in 1904 and 1908 they decided to establish an alliance with the extreme nationalists. Their ideas were propagated in *La Lupa* magazine, which had Sorel on its editorial board, and soon attracted the Italian anarchist Enrico Corradini, responsible for a further reinterpretation of the Sorelian social myths: he called for the creation of a myth

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<sup>183</sup> An Anarchist movement which argued that the working class is empowered by its very essence and, consequently, only through syndicated action might it be able to question or bring down the oppressive structures of capitalism.



of national imperialism and workers' imperialism to combat bourgeois decadence. Corradini's reinterpretation would have a deep impact on Filippo Tommaso Marinetti, Luigi Russolo<sup>184</sup> and Umberto Boccioni, fundamental founding figures of Italian Futurism.

It was in the current of the anarcho-syndicalist movement that Marinetti's Futurism was first recognised: his founding Manifesto was published in the March 1909 edition of the anarchist magazine *La Demolizione* (opened after the closure of *La Lupa*). It bears the direct impact of Sorelian elements, such as the praise of violence and nationalism and of Corradini's myth, which "in essence (...) called upon the working class to abandon their proletarian internationalism and instead identify their interests as workers with the cause of national regeneration" (Antliff 1993: 161).

I must acknowledge that the perspective adopted when analyzing the traces that Bergsonian philosophy had on Italian Futurism and its influence on ZAJ might be partial but it is, nevertheless, relevant. It does not exclude or reject the importance that other avant-garde movements (especially Dadaism, but also Surrealism and to a much lesser extent the Bauhaus theatre of the 1920s) had on the development of ZAJ, but it focuses on those which are most significant to the arguments developed in this thesis.

Once a historical connection has been discussed and established, how (and where), then, do Bergsonian elements fit within this puzzle and in what way do they become relevant to Futurist Synthetic Theatre and thus ZAJ? I shall now show how Bergson's qualitative definition of time was central to the aesthetic theories of Futurism (as it was for the Cubist and Rhythmist movements) by contrasting the quantitative or rational notions of space and time promoted by other cultural arbiters.

An appropriate starting point would be the Futurist Synthetic Theatre (atechnical-dynamic-simultaneous-autonomous-illogical-unreal) [Il teatro

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<sup>184</sup> Russolo was the author of the manifesto *L'Arte dei rumori* - The Art of noises, considered to be one of the intellectual fathers of electronic music. Interestingly, Marco took part in a tribute-conference on Russolo's work in 1967. This demonstrates both his direct knowledge of Futurism, not only being ZAJ-mediated, and his interest on the matter (see del Busto 1986: 18).

Futurista Sintetico (atecnico-dinamico-simultaneo-autonomo-alógico-irreale)] manifesto of 1915, published by Marinetti, Emilio Settimelli and Bruno Corra (Apollonio 2009: 183-196). After criticizing all contemporary theatre as pacifist and neutralist, that is, “the antithesis of the fierce, overwhelming, synthesising velocity of the war” [“in antitesi colla velocità feroce, travolgente e sintetizzante della guerra”] (Marinetti in Apollonio 2009: 184), Futurists present their ideas: theatre will be Synthetic,

that is, very brief. To compress into a few minutes, into a few words and gestures, innumerable situations, sensibilities, ideas, sensations, facts, and symbols. The writers who wanted to renew the theatre never thought of arriving at a true synthesis (...) For this reason this theatre is entirely static. We are convinced that mechanically, by force of brevity, we can achieve an entirely new theatre perfectly in tune with our swift and laconic Futurist sensibility. (Marinetti in Apollonio 2009: 184)<sup>185</sup>

They move on to define what Synthetic theatre shall not do:

1) It's stupid to write a hundred pages where one would do (...) 2) It's stupid not to rebel against the prejudice of theatricality when life itself (...) is for the most part antitheatrical and even in this offers innumerable possibilities for the stage. Everything of any value is theatrical. 3) It's stupid to pander to the primitivism of the crowd (...) 4) It's stupid to worry about verisimilitude (...) 5) It's stupid to want to explain with logical minuteness everything taking place on the stage (...) 6) It's stupid to submit to obligatory crescendi, prepared effects, and postponed climaxes 7) It's stupid to allow one's talent to be burdened with the weight of a technique that anyone (even imbeciles) can acquire by study,

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<sup>185</sup> “Sintetico cioè brevissimo. Stringere in pochi minuti, in poche parole e in pochi gesti innumerevoli situazioni, sensibilità, idée, sensazioni, fatti e simboli. Gli scrittori che vollero rinnovare il teatro non pensarono mai di giungere a una vera sintesi (...) Cosicché questo teatro è tutto statico. Siamo convinti che meccanicamente, a forza di brevità, si possa giungere a un teatro assolutamente Nuovo, in perfetta armonia colla velocissima e laconica nostra sensibilità futurista”.

practice and patience 8) It's stupid to renounce the dynamic leap in the void of total creation, beyond the range of territory previously unexplored. Dynamic, simultaneous. That is, born of improvisation, lighting-like intuition, from suggestive and revealing actuality. We believe that a thing is valuable to the extent that it is improvised (...), not extensively prepared (...). (Marinetti in Apollonio 2009: 193-194)<sup>186</sup>

Two elements are clearly and continuously repeated throughout the manifesto: the Sorelian praise of violence and that of nationalistic values (which shows as well Corradini's influence). War is defined as Futurism intensified and their action (that of the futurists) as violent and anti-neutralist. They state that "as we await our much prayed-for great war (...) Italy must be fearless, eager (...) Italy must hurl itself into battle" and that "every night the Futurist theatre will be a gymnasium to train our race's spirit to the swift" (Marinetti in Apollonio 2009: 183). All of this is combined with a deep critique of the establishment (one more Bergsonian element): "war - Futurism intensified - obliges us to march and not rot [*marciare, non marcire*] in libraries and reading rooms (...) it is stupid to allow one's talent to be burdened with the weight of a technique that anyone (even imbeciles) can acquire by study, practice and patience (...) we want to destroy the Technique that from the Greeks until now, instead of simplifying itself, has become more dogmatic, stupid, logical, meticulous, pedantic, strangling" (Marinetti in Apollonio 2009: 183-193).

Some intellectual connotations relate more directly to Bergson's ideas. The praise of dynamism, immediateness and improvisation relates to Bergson's call to consider, as Suzanne Guerlac points out, "a level of experience that is

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<sup>186</sup> "1) E'stupido scrivere cento pagine dove ne basterebbe una (...) 2) E'stupido non ribellarsi al pregiudizio della teatralità quando la vita stessa (...) é massima parte antiteatrale e offre anche in questa sua parte innumerevoli possibilità sceniche 3) E'stupido soddisfare la primitività delle folle (...) 4) E'stupido curarsi della verosimiglianza (...) 5) E'stupido voler spiegare con una logica minuziosa tutto ciò che si rappresenta (...) 6) E'stupido sottostare alle imposizioni del crescendo, della preparazione e del massimo effetto alla fine 7) E'stupido lasciare imporre alla propria genialità il peso de una tecnica che tutti (anche gli'imbecilli) possono acquistare a furia di studio, di pratica e di pazienza 7) E'stupido rinunciare al dinamico salto del vuoto de la creazione totale fuori da tutti i campi esplorati. Dinamico, simultaneo cioè nato dall'improvvisazione, dalla fulminea intuizione, dall'attualità suggestionante e rivelatrice. Noi crediamo che una cosa valga in quanto sia stata improvvisata e non preparata lungamente".

immediate in that it is not mediated through language or quantitative experience, an experience of the real, we could say, that resists symbolization" (Guerlac 2006: 43). Futurist Synthetic Theatre intends to transcend the limitations of language (creation of new words, employment of onomatopoeias or absence of spoken language), which had itself become a limiting element for theatre and which could not render the subtleties of the real. It also pretended to inspire, excite and engage the audience, making them become part of the work and introducing everyday life on the scene. "Art engages us to feel with it, it engages our feelings through an experience of qualities" (Guerlac 2006: 49); it does not operate like a physical cause: "it addresses us. It invites us into a relation of sympathy (...) either sensation has no reason for being, or it is the beginning of freedom" (Guerlac 2006: 52). This is one of the main reasons explaining why theatre (performance), of all artistic means, was so commonly employed and so highly regarded by the Italian futurists: it was the one that clearly allowed the artist to make us experience what he could not make us comprehend, that is, to fix "among the outward signs of his emotions, those which our body is likely to imitate mechanically, though slightly, as soon as it perceives them, so as to transport us all at once into the indefinable psychological state which called them forth. Thus will be broken down the barrier interposed by time and space between his consciousness and ours" (Bergson 2001: 18).

The futurist *argot* (jargon) often refers to the relevance of intuition ('lighting-like intuition'), another key Bergsonian concept which is very closely connected to his conception of time as real duration, that is, an idea of time radically independent from space, which relates, all together, to our immediate (and not our reflective) consciousness. Only the inner passionate-heterogeneous self, as opposed to the superficial-social language-shaped self, can subjectively experience real duration. In order to apprehend real duration and connect with that inner self we must make a strong effort of analysis; it is only through intuition that this is achieved, but intuition is not an easy return to naïve experience. Bergson defines real duration as follows: "pure duration is the form taken by our inner states of consciousness when our self lets itself live, when it

abstains from establishing a separation between the present states and anterior states” (Bergson 2001: 74-75).

Bergson proposes in the *Essai* one more interesting dualism between the notions of distinct and confused multiplicities. He writes: “there are two kinds of multiplicity: that of material objects, to which the conception of number is immediately applicable; and the multiplicity of states of consciousness, which cannot be regarded as numerical without the help of some symbolical [*sic*] representation, in which a necessary element is space” (Bergson 2001: 87). The first of these relates to space and can be manipulated by number and counting. The second, by contrast, relates to inner affective states and is confused to the extent that its elements are fused together: “states of mind overlap, merge with one another and add together dynamically, forming a qualitative, or confused multiplicity” (Guerlac 2006: 96). Synthetic Futurist Theatre invokes the relevance of confused multiplicity in its defence of the achievement of an absolute dynamism “through the interpretation of different atmospheres and times” or the presentation of “two ambiances that interpenetrate and many different times put into action simultaneously” (Marinetti in Apollonio 2009: 195).<sup>187</sup> Different realities are presented at once, merging into an interpenetrating whole, its elements being fused together - confused - substituting the reciprocal non-successive exteriority of the outer world (in which events without succeeding one another are distinguishable) by the succession without reciprocal exteriority of the inner one (on which events succeed one another without distinction) (Bergson 2001).

One further and similar connection could be traced between Synthetic Theatre’s previously discussed element and the hypothetical notion of Pure Perception, introduced by Bergson in *Matter and Memory* as the basis for the discussion of the relation between body and mind. Pure Perception would enable “an immediate and instantaneous vision of matter. It implies a radical impersonality, a total transparency and a total interactivity” (Guerlac 2006: 109). Bergson

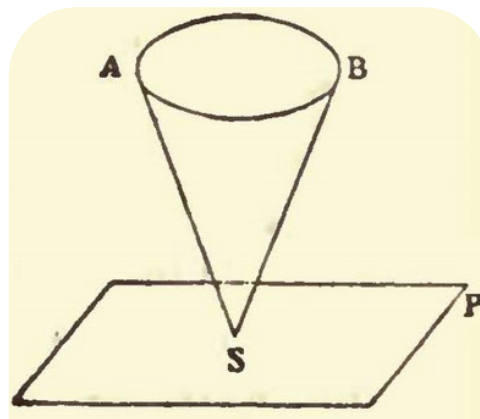
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<sup>187</sup> “Otteniamo un dinamismo assoluto mediante la compenetrazione di ambienti e di tempi diversi” - “vi sono due ambienti che si compenetrano e molti tempi diversi messi in azione simultaneamente”.

defines it as: “a perception which exists in theory rather than in fact and would be possessed by a being placed where I am, living as I live, but absorbed in the present and capable, by giving up every form of memory, of obtaining a vision of matter both immediate and instantaneous” (Bergson 2004: 26). It is a theoretical fiction, in which reality and perception coincide, perception not being informed by subjective memory through consciousness and so rendering an exact picture of the complexity of matter. This implies a renouncing of the past, of memory as the survival of past images, which is linked, as well, to the previously analysed critique of the establishment.

Both confused multiplicity and Pure Perception relate to the Futuristic call for a Synthetic Theatre, which would “compress into a few minutes, into a few words, and gestures, innumerable situations, sensibilities, ideas, sensations, facts and symbols” (Marinetti in Apollonio: 184). There is an extremely suggestive power here in the parallelism between such a notion and Bergson’s ideas: the French philosopher distinguishes between motor memory, which is automatic (relates to unconscious motor-movements) and image memory, which retains the past in the form of images, that is, representations not related to the present. Actual memory works as a combination of both. “The mechanism of interaction between memory and perception is recognition, the concrete act by which we grasp the past again in the present” (Guerlac 2006: 129). Recognition can be either automatic or attentive, “in automatic recognition, our movements prolong our perception in order to draw from it useful effects and thus takes us away from the object perceived, here [in attentive recognition], on the contrary, they bring us back to the object, to dwell upon its outlines. Thus is explained the preponderant, and no longer merely accessory, part taken here by memory-images” (Bergson 2004: 118). The present becomes action and the past powerless(ness) to act; it is defined in relation to the body as centre of action, whereas the past is virtual, immaterial. Bergson employs the following diagram of an inverted cone to explain his understanding of the working mechanism of human memory:

Figure 3.1: The inverted cone of memory (Bergson 1939: 169).



The point S stands for my subjective present, that is, the moving centre of action, whilst the base of the inverted cone corresponds to the totality of accumulated memories; “thus the base is fixed, through virtual or unconscious, and the point S is mobile, operating a transversal cut of Universal becoming [represented by the plane P on the diagram]” (Guerlac 2006: 150). Such an understanding of memory does not necessarily imply a conception of the mind as a container of a totality of memories that works as an updatable database. It accepts the creation of memories by and in the present but stresses the ability of memory to endow the minimal with a vast symbolic depth. This is how the suggestive nature of a synthetic action (in our case Synthetic Theatre) can be understood: the apparent simplicity of a word or gesture, considered as present action, has the suggestive power to engage with the deepest areas of our memory and thus engender a complex and moving reaction within our inner-virtual self. The point S would represent that gesture; its potential to engage with our inner-self would be symbolised by the projected cone, which broadens up to the deepest roots of our memory. That is why, following Bergsonian lines, Futurist Theatre is Synthetic, very brief, compressing into “a few minutes, into a few words and gestures, innumerable situations, sensibilities, ideas, sensations, facts and symbols (...) [as it] is stupid to write one hundred pages when one would do (...) it is stupid to pander to the primitivism of the crowd” (Marinetti in Apollonio 2009: 184-193).

I will now move on to consider how all the previously discussed elements of Synthetic Theatre, analysed under the influence of Bergson's ideas, were relevant for the development of ZAJ and, consequently, influenced the

intellectual shaping of Marco's early experimental period. I shall also argue that those elements will continue to play a fundamental role, even if only on an unconscious level, throughout his mature idiomatic development from 1968, as discussed in Section 2.4 (Chapter 2). These new reflections work both as feedback as well as providing a new insight into the understanding of ZAJ's intellectual background.

ZAJ abandoned the praise of violence but proposed a deep critique of the establishment. The movement breathed the relevance of the anarchist ideals of Walter Marchetti (one its founding members): it included Buenaventura Durruti, a leading anarchist figure of the Spanish civil war in one of its manifestos published in 1975: a ZAJ family portrait. So, as with futurism, the influence of anarchism is to be found at ZAJ's deepest roots.

ZAJ insists on the irrelevance of technique, as artists must demonstrate that anything can substitute art and anyone can do it, as the Italian futurists argued: "it is stupid to allow one's talent to be burdened with the weight of a technique that anyone (even imbeciles) can acquire by study, practice and patience" (Marinetti in Apollonio 2009: 194). They also stress the theatrical potential of everyday life; ZAJ performances, named *etceteras*, were "fragments of everyday life presented to the audience out of context (...) they are actions between Art and life, but not in the traditional sense defended by some artists who state that their life is Art and Art is their life (...) what they intend to do is of Art, life or of life, Art" (Sarmiento in ZAJ 1996: 17). This takes us back, once more, to the Manifesto of Synthetic Theatre, when it states "it is stupid not to rebel against the prejudice of theatricality when life itself (...) is for the most part anti-theatrical and even in this offers innumerable possibilities for the stage. Everything of any value is theatrical" (Marinetti in Apollonio 2009: 193).

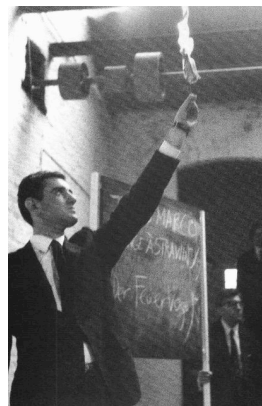
The Spanish movement intended, as well, to engage with and excite the audience. Marchetti, as I have previously pointed out, argues that "the idea was to make something that can hurt people into thinking about things. We started in the years Franco was still in power. So the idea we have is to do something that can make people think that there is another way to live and to listen, but first of all to



think, to be. So the idea was to make things visible and music visible [*sic*]” (Slater 2000).

The synthetic nature of Futurist Theatre was adopted in the way the *etceteras* were presented, as *cartones*, their “signs of existence, consisting of very carefully designed cards presenting their receivers with a variety of propositions” (Sarmiento in ZAJ 1996: 16). The picture in Figure 1.2 depicts Marco’s performance of one of his ZAJ works, *El Pájaro de Fuego*, written in 1966, exemplifying the suggestive potential of ZAJ’s synthetic performances. Its script reads: “the performer will set fire, in front of an audience, to a live bird, dead, stuffed, made out of paper, plastic, on a photo, etc. He must stay on stage until it completely consumes itself “ (ZAJ 1996: 75 - see Annex B: 355). Its connotations have been discussed in Chapter 2 (Section 2.4) and explored in depth in the cinematographic adaptation presented as part of the Thesis in Annex E.

Figure 3.2: Tomás Marco: performance of *El Pájaro de Fuego*.



The underpinning agenda of all that has been proposed in this section is to continue developing the argument presented in Chapter 2, that is, that the ZAJ experimental period had a deep influence on the shaping of Marco's mature ideas. It makes possible, as well, a reconsideration of the arguments raised in Chapter 1 (Section 1.1) regarding the significance of *Aura* in Marco’s catalogue. The composer himself asserts, in an interview made in 2007, that “in 1968 there is a rupture in my approach to the compositional process: I abandon the methods that I had taken from others and create my own personal language, starting anew from scratch. This does not imply, in any case, that the initial

elements stop being part of my mature idiom, even if it is at an unconscious level” (Alonso 2007). Marta Cureses argues, along the same lines, that

towards the late sixties, after a decade dedicated to composition, Marco intends to give a total turn to his approach to the compositional process; a turn that points to a maximum simplification of the expressive elements. Departing from his reflection on the psychology of perception he moves to other areas, especially the consideration of time and the employment of this concept as a basic and fundamental element (...) it is clear that leaving one phase and moving towards a new one does not imply in Marco an abandonment of the preceding. (Cureses 2007: 207-208)<sup>188</sup>

It is rather interesting how the relevance of the Bergsonian consideration of time and memory, two key notions in Marco's discourse on music, is to be found at the core of the idea of the suggestive power of the synthetic, of briefness. Marco places his new approach to the compositional process within the international trend of Minimalism, which in music was “a clear option against serialism and an investigation of time (...) some Spanish works as *Aura* and *Rosa-Rosae* (...) propose a reduction of elements in the service of a temporal course based on the psychology of audition” (Marco 2002a: 409).<sup>189</sup> He is not referring to repetitive minimalism, which he names American minimalism, but that which leads to a reduction of elements and a reconsideration of time. Hence, the synthetic element of Futurist Theatre, born under the influence of Bergsonian thought and embedded in the principles of the ZAJ movement, becomes a key element in his new approach to the compositional process and in his new consideration of time(s).

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<sup>188</sup> “Hacia finales de los años sesenta , y tras una década de dedicación a la composición, Marco se plantea dar un giro total a sus planteamientos compositivos; un giro que apunta hacia la simplificación máxima de los elementos expresivos. A partir de sus reflexiones sobre la psicología de la audición se va desplazando hacia otros ámbitos, especialmente hacia la consideración del tiempo y el manejo de este concepto como elemento básico y fundamental (...) claro que alejarse de una etapa y lanzarse en pos de otra no significa en Marco un abandono de lo anterior”.

<sup>189</sup> “Una clara opción frente al serialismo y una investigación sobre el tiempo (...) obras españolas como *Aura* y *Rosa-Rosae* (...) proponen una reducción de medios al servicio de un transcurso temporal basado en la psicología de la audición”.

## **Bergson and the physics of Chaos**

Let us take as the starting point for this section an illuminating fragment from Marco's 1993 entry speech to the Spanish Royal Academy of Arts (see Annex C: 455-475):

we should not be surprised if the new physics of Chaos have attracted some musicians, including myself, leading them to consider a possible and totally new re-thinking of the relationships between music and science. (Marco 1993a: 19)<sup>190</sup>

It is useful not only because it bursts on the placid world of classic science, which includes Einstein and Planck, as a bull in a china shop, but because all of a sudden it rediscovers many elements of magical thought (...) It is useful because it provides us with an image of the world, which, as I said, is an end, in my judgement, of art and consequently of music. An image not necessarily disordered, but maybe of a new order, as chaos does not equal disorder but unpredictability. (Marco 1993a: 24)<sup>191</sup>

This is a clear statement of the relevance that the physics of Chaos have had on Marco's consideration of music, and consequently time. An interesting connection can be traced here, following the previous line of argument, in an attempt to define, demonstrate and justify the possibility of a Bergsonian approach to Marco's music and ideas; the question being: how could Bergson's thinking have possibly influenced the development of Chaos theories?

We can assert, taking as a point of departure a historical perspective on the development of scientific thought, that the second law of thermodynamics (which

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<sup>190</sup> "No es de extrañar que la nueva física del caos haya atraído a algunos músicos, entre los que me cuento, a un posible y totalmente nuevo replanteamiento de las relaciones entre música y ciencia".

<sup>191</sup> "Y es útil, no solo porque irrumpe en el apacible mundo de la ciencia clásica, incluyendo a Einstein y Planck en él, como el elefante en la cristalería, sino porque de golpe y porrazo se reencuentra con muchos elementos del pensamiento mágico (...) Y es útil porque nos ofrece una imagen del mundo lo que, como ya he dicho, es un objetivo, a mi juicio, del arte y por consiguiente de la música. Imagen no necesariamente desordenada, aunque puede que sí de un Nuevo orden, ya que caos no equivale a desorden sino a impredecibilidad".

states the increase of entropy over time) posed the fundamental and uncomfortable issue of the arrow of time in the natural sciences. First formulated by Rudolf Clausius and William Thomson in the 1850s, Ludwig Boltzmann reformulated it in 1872 in order to eradicate that directionality, preparing the ground for the development of mathematical and physical theories that took place at the beginning of the twentieth century. "His [Boltzmann's] results were sharply criticised because the full distribution of all the particles in such a system inherits the time-reversible properties of the underlying Newtonian motion of the constituent particles so that the results seemed to contain a logical flow" (Driebe in Durie 2000: 220). The French mathematical physicist Henri Poincaré, whose work can be considered the precursor of crucial aspects of Chaos theory (see Poincaré 1952 and 2008), was one of his sharpest critics at the time. In the last few decades some scientists have readopted Bergson's position regarding the irreversibility of time, Ilya Prigogine, who influenced Marco's interest in the subject through their meetings during the 1980s, being one of them. Prigogine, whose work on the dynamics of dissipative structures and its mathematical models and experimental procedures is one of the milestones of Chaos theories, argues that "present day physics is rediscovering time, not the old time, according to which the watch is eternally returning to its own past, but an internal time, which corresponds to activity and creative processes" (Griffin 1986: 249). As Suzanne Guerlac points out: "because it investigates change directly, chaos theory [*sic*] refocuses attention on the kind of qualitative questions that interested Bergson. The emphasis on time, process, qualitative analysis, and complexity return us to central features of Bergson's thought" (Guerlac 2006: 201).

Two elements are critical for my discussion of Chaos theories: its philosophical (metaphysical) implications (on which Prigogine's work will be more relevant - see Prigogine 1998 and 2002) and its graphical representational outcome (fractals), which is based on its mathematical formulations (where Benoît Mandelbrot's writings will be fundamental - see Mandelbrot 2006). Exposing the mathematical basis of Chaos, thus engaging with Mandelbrot's work, is not only extremely complicated but not really relevant to my current argumentation. Nevertheless, a straightforward idea of what the physics of Chaos are and a

simple exposition of its central notions is necessary at this point, as it will subsequently work as the foundation for the analysis of the relationship between Chaos theories and Marco's work and consideration of music.

Stephen Kellert suggests the following definition: "chaos theory is the qualitative study of aperiodic behaviour in deterministic nonlinear dynamical systems" (Kellert 1993: 2). A clarification of Kellert's terminology is required if we are to fully understand its philosophical implications. Firstly, by a dynamical system we understand a simplified model of the time-varying behaviour of any given system. Most dynamical systems are differentiable, as their relevant variables change in a continuous way; in some cases (as with most of those presented by classical mechanics) they yield a mathematical closed-form solution, which eliminates the relevance of the in-between states of the system, allowing a direct knowledge of its final state. Those dynamical systems considered by Chaos theory present nonlinear terms in their equations, which usually render a closed-up solution impossible. "As a qualitative study, chaos theory investigates a system by asking about the general character of its long-term behaviour, rather than seeking to arrive at numerical predictions about its exact future state" (Kellert 1993: 3). Such a qualitative approach was (arguably) started by Henri Poincaré's work in the late nineteenth and early twentieth centuries. In the case of Chaos theories it is focused on specific forms of behaviour, which are unstable and aperiodic. Instability is characterised by an inability of the system to settle "into a form of behaviour that resists small disturbances" (Kellert 1993: 4). Aperiodic behaviour, on the other hand, "occurs when no variable describing the state of the system undergoes a regular repetition of values" (Kellert 1993: 4). One further remark must be added to Kellert's definition: it seems to be contradictory to introduce a reference to deterministic systems in a scientific field interested in the study of stochastic ones. This implies that Chaos theory deals with simple mathematical systems, which have historically been considered as deterministic but prove to have, beyond their simple appearance, complex and random behaviours.

Let us now try to elucidate how some of Bergson's ideas might have influenced the development of Chaos theories through Prigogine's own work and reflections. I would like to start by pointing out that Prigogine was very interested in the

Einstein-Bergson debate of 1920s (see Bergson 1999). He sets off his analysis of this debate by establishing a distinction between the time of physics and human time and arguing that, from the perspective provided by the physics of the early twentieth century human time, as far as it is irreversible, could only have been approached as illusion, and consequently could not have been an object of science. In that he finds an agreement between Bergson and Einstein who, in a conversation with Rudolf Carnap, when questioned: “where is time? maybe in physics?” replied negating that possibility (Prigogine 1998: 23). The core difficulty is the problematic introduction of the irreversibility of time, Bergson’s key argument when criticising the scientific positivism of the nineteenth century, in the fields of classical mechanics, quantum mechanics or relativity. Prigogine argues that “time should be approached as that which leads to humans, and not humans as creators of time” (Prigogine 1998: 24).<sup>192</sup>

I would like to return, at this point, to the previously mentioned discussion over the second law of thermodynamics: it is there that Prigogine finds the origin of irreversibility in modern science. Nevertheless, he opposes his understanding of the production of entropy, characterised by a dialectical relationship between an element generating disorder and one generating order,<sup>193</sup> to the dominant view of entropy as a tendency towards an ever-increasing disorder. He argues that “a universe far from equilibrium is a coherent universe” (Prigogine 1998: 49).<sup>194</sup> Furthermore he states that it is “thanks to that second principle that the universe has developed and matter carries within it the trace of time’s arrow” (Prigogine 1998: 73),<sup>195</sup> and he asserts, along the same lines, that “recent developments in thermodynamics present a universe in which time is neither illusion [referring to Einstein] nor dissipation [referring to the dominant understanding of entropy], but creation” (Prigogine 1998: 98).<sup>196</sup> Regarding the reversibility of time,

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<sup>192</sup> “Deberíamos considerar el tiempo como aquello que conduce al hombre, y no al hombre como creador del tiempo”.

<sup>193</sup> During one of his meetings with Marco, Prigogine, an accomplished pianist, stressed how such notion of entropy could be compared to Bach’s music as a perfect example of disordered order.

<sup>194</sup> “El universo del no-equilibrio es un universo coherente”.

<sup>195</sup> “Gracias al Segundo principio es como se ha desarrollado el universo, y como el material lleva consigo el signo de la flecha del tiempo”.

<sup>196</sup> “Los desarrollos recientes de la termodinámica nos proponen por tanto un universo en el que el tiempo no es ni ilusión ni disipación, sino creación”.

reintroduced by Boltzmann in his formulation of the second principle, Prigogine writes that beyond its achievements (dissipation of energy, irreversibility and evolution towards disorder), during the nineteenth century “only the final state of thermodynamic processes was considered. In such thermodynamics of equilibrium, irreversible processes are cornered as objects not worthy of study” (Prigogine 1998: 15).<sup>197</sup>

Irreversibility is necessarily implied in any consideration of time dealing with nonlinear dynamic systems characterised by an unstable aperiodic behaviour. Such a notion is to be found both at the core of the development of Chaos theories and at the foundation of Bergson’s philosophy and his idea of time as real duration. Bergson goes even further when he asserts that “time, conceived under the form of a homogeneous medium, is some spurious concept, due to the trespassing of the idea of space upon the field of pure consciousness” (Bergson 2001: 98), or as Guerlac puts it: “the conventional concept of time (...) is a bastard concept which results from an introversion of an idea of space into the domain of pure consciousness, which reduces time to space” (Guerlac 2006: 65). Similarly, Prigogine argues, referring to the time of classical physics, that “the idea of an omniscience and a time created by man presupposes that man itself is different from the nature he describes, a conception that I consider not to be scientific. (...) Man comes from time; if he had created time then it would be a screen between humankind and nature” (Prigogine 1998: 28).<sup>198</sup> Bergson defines Cartesian time as a repressor of freedom that transforms humans into automatons. That time of physics is far from human time, from the reality of experiential time, as we perceive it; for Prigogine it is life that expresses “better than any other physical phenomena some of the essential laws of nature. Life is the realm of the non-

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<sup>197</sup> “En el siglo XIX solo llega a ser considerado el estado último de los procesos termodinámicos. En esta termodinámica del equilibrio, los procesos irreversibles son arrinconados como objetos no dignos de estudio”.

<sup>198</sup> “La idea de una omnisciencia y de un tiempo creado por el hombre presupone que el hombre es diferente de la naturaleza que el mismo describe, concepción que considero no científica. El hombre proviene del tiempo, si fuera el quien creara el tiempo, este último sería evidentemente una pantalla entre el hombre y la naturaleza”.

linear, life is the realm of the autonomy of time, it is the realm of the multiplicity of structures” (Prigogine 1998 35).<sup>199</sup>

Further connections could be traced between Bergson’s and Prigogine’s conceptualisation of matter. The latter writes:

I like to argue that matter, when close to equilibrium, is blind, as each particle only perceives its immediately surrounding molecules; on the other hand, in any situation far from equilibrium there are distant [far-reaching] correlations which make possible the construction of those coherent states that we find nowadays in diverse areas of physics and chemistry. (Prigogine 1998: 85)<sup>200</sup>

So, in a situation far from equilibrium matter becomes sensitive: we can find signals travelling throughout the system, implying a sense of embeddedness, as that posited by Bergson in his conception of matter, which “involves a dynamic energy system in which each point is always acting on all the others” (Guerlac 2006: 109).

A final point on the relationships between Bergson and Chaos theories will be made before moving on to consider the relevance that they have had on Marco’s work and ideas. Let us remember Kellert’s definition of Chaos theories as “the qualitative study of aperiodic behaviour in deterministic nonlinear dynamical systems” (Kellert 1993: 2). The introduction of the notion of qualitative study is noteworthy here: it does not only point to Poincaré but to the Bergsonian consideration of time as dynamic unfolding, his argument being that the flow of time (and consequently any scientific approach to it) is necessarily characterised by its qualitative progress, as opposed to the quantitative approach standardised by classical science.

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<sup>199</sup> “La vida expresa mejor que cualquier otro fenómeno físico algunas leyes esenciales de la naturaleza. La vida es el reino de lo no-lineal, la vida es el reino de la autonomía del tiempo, es el reino de la multiplicidad de estructura”.

<sup>200</sup> “Me gusta decir que la materia en proximidad al equilibrio es ciega, porque cada partícula ve solamente las moléculas que la rodean; mientras que en una situación alejada del equilibrio se producen correlaciones de largo alcance que permiten la construcción de los estados coherentes y que hoy encontramos en numerosos campos de la física y de la química”.



The line of argument developed in this section is intended to demonstrate how some Bergsonian notions have influenced and can therefore be found at the origin of those new concepts introduced by Chaos theories. As the opening text points out, the physics of Chaos are relevant to Marco's understanding of time and the compositional process; thus, one further connection is immanently implied between Bergson and the Spanish composer. Marco's interest has crystallised in two different manners: at an intellectual level in his reflection on music and musical time and, on a practical level, in the approach to the compositional process.

The latter, more practical level, relates to the part of chaos known as fractal geometry (Benoît Mandelbrot's work is particularly relevant in this field). A mathematical fractal is based on an equation that undergoes iteration (an Iterated Function System or IFS), a form of feedback based on recursion. Fractals relate, as well, to the notion of strange attractors, which reconcile two "seemingly contradictory effects: they are attractors, which means that nearby trajectories converge onto them, and they exhibit sensitive dependence on initial conditions, which means that trajectories initially close together on the attractor diverge rapidly" (Kellert 1993: 13-14). Fractals are characterised by three essential elements: iteration, self-similarity and non-integer dimension. As I have previously pointed out, going into a detailed exposition of their mathematical structure is an extremely complex task, not necessarily relevant to my current line of argument. Instead, I will consider how Marco employs fractals and Chaos theories in some of his works and how those elements become central within the overall context of his entire oeuvre. Such a consideration will serve to exemplify from a broad, thus not deeply analytical, perspective the connections analysed hitherto. This implies a brevity that might come across as simple cursory listing. It is nonetheless necessarily so, as these final remarks are only intended to concisely round up the argument developed so far.

Even if the first examples of pieces based on mathematical principles can be found on Marco's early mature compositional period, with works such as *Anabasis*, an orchestral piece composed between 1968 and 1970, or *Locus Solus*, a work for instrumental ensemble composed in 1978; it will be during the 1990s

that this employment becomes more relevant and increasingly perfected (see Chapter 1 - Section 1.2). Marco focuses on the property of self-similarity and creates structures of fractal growth, departing from minimal intervallic, rhythmical, timbral or harmonic cells. Such is the case of *Arboreal (Concierto Armónico nº 2)*, a work for guitar quartet written during the years 1992 and 1993. The composer explains: “The piece arises from a minimal cell which grows and branches out under a fractal configuration behaviour (...) Intervals, harmony, meter and timbre are conceived unitarily, in such a way that they inter-relate as a whole, finally leading to the creation of a sensitive and coherent form with an expressive and communicative capacity” (Marco in Cureses 2007: 381).<sup>201</sup> A similar example is provided by *Academia harmónica*, a two-violin piece composed to be performed as part of Marco’s acceptance ceremony at the Spanish Royal Academy of Fine Arts in 1993, or his *Concierto del Agua*, composed that same year. Marco points out that the title “bears a double magical and scientific significance: scientific to the extent that I keep investigating the propositions - and their possible artistic application - of the physics of Chaos, such as fractal growth, turbulence and the logic of fluids” (Cureses 2007: 383).<sup>202</sup> Fractal structures are employed as well, in different ways, in Marco’s third string quartet subtitled *Anatomía fractal de los ángeles* (The fractal anatomy of angels) and in his fourth string quartet, subtitled *Los desastres de la Guerra* (The disasters of war - a clear reference to Goya’s paintings). In the first case, the piece is the outcome of a process of fractal growth applied to a never-sounding base structure.

A similar example is provided by *Arbol de Arcángeles - Serenata Virtual* (Archangel Tree - Virtual Serenade, composed in 1995), for string orchestra, a work that shares many elements with Marco’s third string quartet. More examples can be found in his orchestral work *Miró Miroir* (1995), *Segundo Albor* (1995) and *Detrás de los Árboles* (Behind the trees, also composed in 1995), a

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<sup>201</sup> “La pieza surge de una célula mínima que va creciendo y ramificándose con un comportamiento de configuración fractal (...) Intervalos, armonía, métrica y timbres están concebidos unitariamente, de tal manera que se interrelacionan como un todo cuyo objetivo final sería la creación de una forma sensible y coherente con la capacidad expresiva y comunicativa”.

<sup>202</sup> “Tiene un doble significado científico y mágico: científico por cuanto sigo investigando en las proposiciones -y su posible aplicación artística- de la física del caos, tales como el crecimiento fractal, el comportamiento de las turbulencias y la lógica de los fluidos”.

work for brass quintet in which he intends to parallel Rafael Úbeda's painted depiction of transfigured trees through the employment of arboreal structures of fractal growth. One further interesting instance is Marco's solo violin work *Partita del Obradoiro*, composed in 1998. Two more pieces should be considered within this section: *Ritos de paso* (2000), for choir and orchestra, where the composer "exploits the successive resultant sounds (mainly the additive and differential) of the octave, fifth, fourth and third intervals (with the rare addition [*incrustación*] of those of second, sixth and seventh) in their arithmetic expression as hedgehog structures abandoning, in order to obtain an strict physic-mathematical definition, the tempered scale" (Cureses 2007: 405)<sup>203</sup> and *Resonantes Fanfarrias del mar* (Resonant fanfares of the seas, composed in 2004), in which, an "initial exposition of a sounding material that produces a sense of instability is followed by a succession of models that precisely embody non-linear structures in exact correspondence with the models of the physics of Chaos and fractal geometry" (Cureses 2007: 408).<sup>204</sup>

If we bear in mind the qualitative nature of the approach to time that will characterise the analytical framework created and applied to Marco's works in the following section, the significance of the need to consider the possible influence of Bergson's thinking, specially with regards to time, and its potential origin, which might unconsciously stem from immanently shared grounds as those provided by the physics of Chaos, undeniably becomes fundamental for the development of the over-arching argument of the thesis. The importance of the physics of Chaos and its philosophical (meta-physical) connotations will be revisited and exemplified throughout the analytical approach to Marco's oeuvre.

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<sup>203</sup> "Explota los sonidos resultantes (principalmente los aditivos y diferenciales) sucesivamente de los intervalos de octava, quinta, cuarta y tercera (con alguna incrustación de los de segunda, sexta y séptima) en su expresión aritmética en erizos abandonando en aras de una estricta definición físico-matemática la escala temperada".

<sup>204</sup> "Exposición inicial de un material sonoro que produce sensación de inestabilidad, le sigue una sucesión de modelos que encarnan con precisión estructuras no lineales en justa correspondencia con los modelos de la física del caos y de la geometría fractal".

### **Concluding Remark**

This chapter has presented an analysis of the relationship between Marco's thinking and Adorno's and Bergson's philosophical worlds, dealing with a number of elements that relate, to different extents, and lead to a broader consideration of the notion of time. Connections have been traced and justified at various levels: from Marco's conscious critique of Adorno's work to those unconscious intellectual parallelisms that might exist in the case of Bergson. In doing so, the chapter has demonstrated the relevance that Adorno and Bergson should have for an approach to Marco's understanding of music and time. The relation with the consideration of time might seem far-fetched here and only tangentially dealt with: by tracing parallelisms between Marco, Bergson and Adorno I have tried to demonstrate that the metaphysical *telos* of their consideration of time, which permeates all their thinking, contains a significant amount of commonalities. The centrality of time will become evident in the analytical frameworks developed in the coming chapter, where the connections discussed hitherto will be explored from a different perspective.

## Chapter 4: Analyses

All of the previous considerations of the historical development of the concept of time, as well as the analysis of Bergson's and Adorno's ideas and their influence on Marco's musical thinking, will work as a point of departure to develop a number of different approaches to the notion and structure of musical time, which will help us achieve a critical time-conceptual understanding of Marco's music. Such approaches include: firstly, the employment of my own recordings as material to create graphs, with data obtained through Sonic Visualiser, of the tension over time structures of different elements that arguably (partially) define musical time in *Umbral de la Desolación*; secondly, a broader consideration of the problem of formal structures in new music, undertaken from an Adornian perspective, which necessarily arises from any critical study of time in music, carried out in the *Dúo Concertante n.º 3* and *Dúo Concertante n.º 6*; and, finally, an examination, undertaken in *Iris*, of the relationships between the time structures implied in live performance and those inherent to the recorded medium.

The first analytical standpoint is based on the hypothesis that the creation of a map of time structures of specific musical elements, understood as a visual depiction of time-related data, can potentially lead to the creation of an approximate, but analytically meaningful, abstract map of musical time. Sonic Visualiser translates musical time-dependent phenomena into visual spatial phenomena.<sup>205</sup> In the same way that a map translates a three-dimensional reality into a bi-dimensional image, I shall attempt to translate the fourth dimensional time axis, in a relativist understanding, into a bi-dimensional spatial image.

A twofold approach will be undertaken. On the one hand, I will consider elements of time that could be defined as or related to its objective or measurable nature: tempo markings (composer-given tempi, performative tempi and tempo variation), loudness and the dual sound-silence relationship. On the

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<sup>205</sup> The discussion of the essential qualitative difference between sound measurements, that is, sound analysed as a physical reality, and the psychological perception of those same elements is significant and interesting. It will not be addressed in this thesis, though it must be acknowledged at this point.

other hand I will refer to aspects of time which could be defined as subjective, perceptual or structural, as those implied in thematic, intervallic and pitch structures. I will then create a final combinative graph in which all those elements will be portrayed together.

An important number of analytical time-related and performance-related issues arise from the different approaches to musical time that will be adopted throughout this chapter. Some of them have been examined in previous relevant scholarship, which has been considered in developing these new analytical frameworks. Of special significance are the time-related structural notions introduced in the works of Susanne K. Langer (1953), Jonathan D. Kramer (1983), Bernard Bel (1990), Erik Christensen (1996) and Alan Marsden (2000). Additional perspectives, essentially performative, were provided by Kevin Korsyn (Korsyn in Cook 2001 and Korsyn 2003), John Rink (Rink 1995), Nicholas Cook (Cook 2001 and 2007) or Daniel Leech-Wilkinson (Leech-Wilkinson 2009). Furthermore, some articles published by the AHRC Research Centre for the History and Analysis of Recorded Music (CHARM - Cook 2009, Leech-Wilkinson 2005 and Rink/Spiro/Gold 2011) as well as a number of articles published by *Musicae Scientiae*<sup>206</sup> have been used as background material for the preparation of the present section. Nevertheless, only those ideas which might enlighten some of the subsequently developed arguments will be briefly examined, as a detailed consideration of the standpoints presented in the above-mentioned texts is not really significant to my current discussion or the overall line of argument of the thesis.

Langer provides the first important notion when she argues that musical time can have a more complex structure than the one-dimensional order assumed for chronological time (Langer 1953: 104-120), a position that is developed further in Kramer's holistic approach, as well as in Christensen's, when different kinds of time, which can be reduced to two main groups, are identified: the time of change and motion and the time of being and stasis (Kramer 1988: 16-19;

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<sup>206</sup> Including Cook 2010, Ockelford 2009, Leroy 2009, Imberty 2008, Wiggins 2007, Leman 2005, Widmer 2005, Goehr 2004, Kivy 2004, Paddison 2004, Merker 2002, Szendy 2001, Nelson 2001 and Deliège 2001.

Christensen 1996: 48-50). Langer offers two explanations for her statement: firstly, that musical time has volume, secondly, that “musical time consists of structures of tension, each with its beginning and ending and particular pattern of growth, occurring in a possibly overlapping fashion which cannot be simply expressed in a single linear order” (Marsden 2000: 3; see also Langer 1953: 112-113). Bel’s idea of event sequences explores this argument and introduces two more relevant elements to point out the non-linearity of musical time: indeterminacy (performative or compositional) and recurrence. All these relate to Reinhart Koselleck’s ideas, presented in the introduction to Chapter 3, which offer very interesting parallelisms with both Bergson’s and Adorno’s philosophies.

The problematic issue of the hermeneutic circle must also be acknowledged at this point, especially if we bear in mind that the detailed immanent analysis of Marco’s works will lead to wider philosophical considerations: “on the one hand, art works need to be understood in order for us to enter into their problematic in the first place; on the other hand, any appropriate form of understanding needs to be derived from, and grounded in, the works themselves” (Paddison 1993: 63). A new intellectual framework based on the study and discussion of Adorno’s and Bergson’s ideas, as well as all of those previously mentioned in this chapter, will be developed. Nevertheless, the extent to which such a framework will be imposed upon the works or will actually emerge from their analytical consideration is difficult to determine. As the hermeneutic circle cannot be escaped, it will be approached from an Adornian perspective, that arising from a dialectical consideration of the traditional understanding of derivation.<sup>207</sup>

A relevant remark, regarding the nature of the analytical approach, which reinforces the arguments summarised within the general introduction, must be made before moving into any further consideration: its standpoint is, in essence, holistic. That implies that the immanent analysis of the score is accompanied by a study of its socio-historical contextual background, carried out in Chapter 1; a

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<sup>207</sup> Adorno negates, from a dialectical perspective, the validity of the traditional philosophical distinction between ‘first thing’ and ‘deviation’ and, instead of exploring the causal development of things founded on a notion of ontological absolutes, he interprets its discontinuities by putting Hegel’s idea of ‘universal mediation’ in the place of that of ‘first thing’.

philosophical approach, which develops from and towards Bergson's and Adorno's ideas, in a dialectical manner, as well as a study of crucial performative elements, introduced when considering different structural aspects through Sonic Visualiser. Therefore the score merely becomes one more element, in addition to the contextual approach and the introduction of critical performative issues, but not the central one, in the analytical process. Moreover, my argument entails the assumption that a consideration of musical time necessarily requires a reference to performance, which exposes its temporal nature; that is, music as *temps durée*. Even if some temporal elements might be immanent in the score, it only is through performance that they become realised. This can (and will) be used as grounds for the introduction of new analytical perspectives.

#### **4.1.2 Performative Elements**

Dealing with performative elements is complex: any performance is the outcome both of the performer's conscious and unconscious decision-making. Even if the pre-performance consideration of the score might provide some ideas and allow the performer to make decisions based on its immanent elements, it is only through practice that those decisions are shaped and defined. The relationship is dialectical and organic. There is always a distance between the idealised view of the work and its actual practical rendition (distance between ideas and praxis - see Godlovitch 1998). Consequently, a musical work cannot be understood as a puzzle with a unique solution; it is not what deterministic mechanics present as closed-up mathematical *formulae*, but a puzzle with endless interpretations, something closer to a nonlinear dynamical system. It could be argued that two key elements have a direct impact on musical praxis: the performer's technical ability, which makes the connection between the imagined and the performed possible, to different extents, and the temporal unfolding of musical events in performance, in which that dialectical relationship between the conscious and the unconscious takes place. A similar argument is raised by Richard Wollheim (1970), who points out how every artistic production involves the subordination of intention to the pragmatics of realisation: "In the case of art this testing occurs twice over: first, in the confrontation of the artist and his medium, and then again in the confrontation of the artist and his society. On both occasions it is



characteristic that the artist surrenders something that he cherishes in response to the stringencies of something that he recognises as external to, and hence independent of, himself” (Wollheim 1970: 133).

One further problem is posed by the nature of the recorded medium. My argument here could be linked to Walter Benjamin’s discussion of the artistic aura in the age of mechanical reproduction (Benjamin 2005), considered in greater depth in section 4.2.3, as well as to Georg Lukács’s discussion of nature in his *Theory of the Novel* (Lukács 1971). Once a performance has been captured and translated into digital data, it becomes qualitatively different. If we agree that the performance necessarily relates to the dynamic unfolding of time and the un-repeatability of events, a recording is to a performance a second nature, but not the performance itself. As Adorno points out, the two-dimensional model of a phenomenon as complex as performance can only be created “at the price of sacrificing its third dimension: its height and its abyss” (Adorno 1990: 57). It allows the performer, one element of the not necessarily linear composer-performer-listener relationship, to become a listener (outer as opposed to inner listener); in doing so it makes possible a performer’s performative approach to musical analysis but leads, nevertheless, to the emergence of a relation of an alienated nature.

Examining analytical performative issues will inevitably bring into consideration the relationship between the different elements traditionally considered to be present in a classical musical performance: the composer’s role as creator, the performer’s as interpreter, the listener’s as perceiver and interpreter, and that of the score as text, as well as their interrelation. In some cases the analysis of one of those elements will have to be approached from different perspectives: for instance, the forthcoming consideration of tempi will be carried out from the listener’s perspective, a consideration of what we actually listen to, and from a score-based perspective, a consideration of the perceived tempo fluctuations in relation to their symbolical representation in the text.

The essential performative argument here relates to the nature of the artwork, dialectically understood both as process and object, to its ontology. Before

attempting to produce a definition of such ontology in positive terms, I will present my consideration based on negative, thus critical perspectives. The first critique, following Peter Johnson's argument in his article 'Performance and the listening experience', is posed against the notion of *Werkkonzept*: "the assumption that the work is fully predetermined and knowable from its score, its promotion as *opus perfectum et integrum* such that any transformation is by definition a fall, is naïve in its idealism and pragmatically unworkable" (Johnson 1999: 55). If the score were the purest expression of the artwork, performance would be rendered unnecessary and not artistically valuable, denying, consequently, the relevance of music as sound and process. In doing so we would be exclusively referring to music works as objects and not processes. I believe that music works must be either both or neither: they can only be understood from the relation between their autonomous nature, as objectified sediments of subjectivity and their dynamic character, which is both internally and externally processual. My second critique is posed against the idea of standard and, more specifically, definitive performances, notions that implicitly entail the possibility of acquiring a complete knowledge of the work, making a definitive rendition of its meaning through performance possible. Adorno points out, in this respect, that a "perfect, immaculate performance in the latest style preserves the work at the price of its definitive reification. It presents it as already complete from the very first note. The performance sounds like its own phonograph record" (Adorno in Arato 1978: 284).<sup>208</sup>

Any ontological approach to musical works (I refer to those that can be considered within the tradition of what is commonly referred to as classical music, at least up to the late twentieth century) should take as a point of departure a consideration of the problems of translation: all musical works, which, I argue, are only understandable as multi-idiomatic entities (abstract constructs, written scores, perceived sounds), are lost in translation.<sup>209</sup> Luciano Berio reinforces this argument when he stresses how the need to translate in

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<sup>208</sup> The only English translation of Adorno's 'Über den Fetischcharakter in der Musik und die Regression des Hörens' [1938] can be found in Andrew Arato's *The essential Frankfurt School reader* (Arato 1978: 270-299), the translator not being acknowledged. This fragment is also available at <http://elenarazlogova.org/hist452w07/adorno.pdf> (last accessed 01/09/2011).

<sup>209</sup> An idea taken from Robert Frost's definition of poetry as that which is lost in translation.

music is, in reality, “so pervasive and permanent that we are tempted to say that the history of music is a history of translations” (Berio 2006: 31), but translating necessarily implies interpretation, it is a hermeneutic practice that takes place reciprocally, not in a single direction; it has a dialogic nature.

A straightforward though detailed analysis of how a musical work ‘comes to be’ will clarify my current line of argument. Initially, the composer’s ideas, which are to be understood as subjective but historically and culturally mediated as the material itself, are translated into a score employing a given system of signs, which necessarily simplify their complexity, in order to be fixed as text (score). The first translation takes place: an abstract construct becomes a semiotic entity. Secondly, a performer, departing from a differently constructed subjectivity, interprets that text and re-translates it into actual sounds. A second translation takes place: the performer interprets a text that only depicts a reduced number of elements of the work’s complexity; by doing so he goes back to the point of departure, but as it has already been translated and thus modified, its ‘original’ version has become inaccessible. An audience perceives such performance, translating, one more time, the physicality of the received sounds (perception is itself mediated) into another abstract construct. In this translation the audience relates, too, to the distant original. One further step could be taken by a critic, analyst or music philosopher: either departing from the text or the performance, a new translation is carried out into the framework provided by the written expression of any given language, which is not neutral but charged with historically variable cultural values. My discussion here is based on two central ideas: to begin with, there is no relation of equality between any text and the abstract thinking it originates from, a direct consequence of the limitations of any given language; secondly, translation is necessarily a process of interpretation, in which elements are lost and added, and only on some specific occasions the essence remains the same. The notion of essential elements is dogmatically accepted and employed here as a necessary, though arguable, hypothesis; it refers to the abstractedly conceived core constituents of the musical work that might be enlightened or understood through musical analysis. Any musical work is conveyed through a number of translations into diverse

idiomatic structures and media: some essential elements are thus lost in the translation process. Given the social-performative nature of music, essentially significant elements of a musical work exist only in what is lost in those translations, not in any of the specific moments of its unfolding; they can only be partially grasped, only somewhat understood departing from one of its idiomatic versions. The holistic analytical approach developed in this thesis seeks to transcend such limitations, hoping that some essential elements might remain unchanged or can, at least, be glimpsed throughout its processual development. In doing so, it aims to close the gap between the broad aesthetic-philosophical considerations of art and its works and the analyses of specific examples.

This argument can be clarified using Bergsonian notions as well as some of Mikhail Bakhtin's key concepts. My consideration of the autonomy of the work of art does not intend to equate all performance with failure, nor with accomplishment. Performance is envisaged as a thing-in-itself: such terminology does not add anything qualitatively relevant to its study. Furthermore, the above-mentioned notion of a potential original is meaningless in real terms and only practical at an abstract level. When referring to the autonomy of the musical work I am conceiving a dependent and not absolute autonomy: a musical work is a relational node, it is a developing utterance defined by the relationships between text and context, that is, between the seemingly objective elements and the performative and social, thus subjective, ones. Nevertheless, the need to refer to an abstract notion of musical work that goes beyond the specificity of its multi-idiomatic and multi-media expressions is difficult to avoid if one is attempting to undertake any philosophical consideration. Kevin Korsyn, drawing his ideas from Bakhtin, points out that "although utterances have boundaries, dialogic relationships amongst them prevent them from congealing into autonomous entities; any unity is relative and provisional" (Korsyn in Cook 2001: 59). I argue that there is no necessary contradiction between the autonomy of the work and the relative and provisional nature of such autonomy.

Returning to the initial discussion of a potential ontology of musical works and to the essential relevance of translation, I would like to introduce some further critical notions based on Gilles Deleuze's unique and enlightening reading of

Bergson (Deleuze 2003). Firstly, I would like to consider the etymological roots of the word ontology, which originates from two Greek terms: *ontos* - being - and *logia* - study of. Ontology has been a central part of occidental philosophy since its very origins. Nevertheless, Bergson finds the notion of 'being' problematic, according to Deleuze, in as far as it "serves to oppose everything that is to nothingness, or the thing itself to everything that is not. In both cases being has left, it has deserted things, and it is no more than an abstraction" (Deleuze 2003: 24). This leads to an understanding of 'being' as the difference, "not the immovable or the undifferentiated, not is it contradiction, which is merely false movement (...) being in fact is on the side of difference, neither singular nor multiple" (Deleuze 2003: 24-25). Such a philosophy of difference provides a much more interesting insight into the notion of the musical work and reinforces my argument of the centrality of translation, as well as reflecting on the fact that musical experience seems always ready to contradict what is said about it, "particularly when this is expressed in peremptory terms, with the rather moralistic slant of binary conflicts (...) music cannot be reduced to a thing or to a procedure that is open to manipulation by a discourse" (Berio 2006: 50-51).

As I pointed out in the opening lines of this chapter, the recorded performances of Marco's *Umbral de la Desolación*, *Dúo Concertante nº 3*, *Dúo Concertante nº 6* and *Iris* will be approached, within the forthcoming analyses, from different perspectives: as necessary sounding references for the analytical discussions, as analytical material for the consideration of the possibility of a mapping of musical time (through Sonic Visualiser) or as a pretext to consider the role of performance and musical performative time in the recorded medium. Nevertheless, none of those perspectives will critique the recordings themselves. Instead, the recordings will be employed to clarify and exemplify the developed hypotheses, not being qualitatively questioned. This does not imply their consideration as a perfect rendition of any of the works, as, following my line of argument, such rendition would never be possible; nor does it entail the lack of scope for a critical approach, as if my performances were beyond the reach of criticism. I just believe that their critical deconstruction will not add any significant qualitative element to my overall discussion. I will attempt to explain,

in the analysis of Marco's *Umbral de la Desolación*, why my performance takes critical stances towards the score, not always respecting the indicated markings, and how those stances are the result of meditated pre-performative decisions. This might come through as justification, not as explanation, but the justifiability of my interpretative choices does not require a qualitative judgement of the performance itself, which I believe, is not significant, in any case, to the approach that is being adopted throughout this chapter.

I would like to introduce one final remark, before moving into the analytical discussion, regarding the approach to sound that characterises the recording and the consequent choice of microphones and mixing parameters. Different microphone sets were used throughout the sessions to guarantee flexibility when choosing the final desired sound quality. These included: DPA 4006 Decca Tree (Surround), DPA 4011 (cardioid condenser), Neumann U87 (condenser) and AKG 414 XL II (condenser). The idea behind this was to create a sound mostly based on the close, clean sound obtained from the DPA 4011 and the AKG 414, combined with the depth of the more reverberant and distant ambient room sound that was captured with the Neumann U87 and the DPA 4006 Tree. Both in the mixing and mastering the amount of reverberation was reduced to a practical minimum in order to transmit, within the possibilities of the recorded medium, a non-artificially-created feeling of presence, which would also facilitate analysis. Such choice was also intended to enhance those elements that result from Marco's exploration of the timbral possibilities of the violin.

#### **4.1 *Umbral de la Desolación***

Tomás Marco composed the solo violin piece *Umbral de la Desolación* (Threshold of Desolation) after his mother's death (the subtitle reads: "in memory of my mother") at the end of 2006. It was commissioned by and dedicated to the Spanish violin player Manuel Guillén. It is a short and very intense work, which can be used as a suitable starting point to analyse those parameters and develop those notions that will lead to the consideration of a potential mapping of musical time, which could be subsequently applied, from different perspectives,

to larger and more complex pieces. The composer defined *Umbral* in the following terms:

The work is a kind of lament (*planto*) (...) its structure is intimately linked to its expressive aspects, which have an utmost relevance, but without neglecting at all the formal elements. There is a melodic line, generally slow, which is subjected to diverse transformations of its timbral aspects, always in connection with its expressive capacity. The line winds with a descending tendency and is periodically interrupted by the appearance of three *pizzicati*, which, even if presented each time in a different way, are fully relatable and recognisable. It is in this way that a discourse is established in which everything is fundamentally the same but at the same time different, as the transformations appear at all moments but in a very subtle way, asking for an active listening. What I am trying to achieve, to some extent, is that the diverse sound-modifying techniques that can be used on a violin do not hide its expressive capacity but, instead, enhance it. (Marco 2007)<sup>210</sup>

Some of the ideas mentioned by Marco in his description provide clues for those aspects relevant to our study which will be considered in the analysis. Firstly, the composer stresses the importance of the expressive elements of a work he defines as “a kind of lament”. Even if metaphorical, that idea points at the significance of silence: the work is constructed through small phrases that are

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<sup>210</sup> “La obra es una especie de *planto* (...) La estructura de la obra está íntimamente relacionada con sus aspectos expresivos que cobran un especial relevancia aunque ello no haga descuidar en absoluto los elementos formales. Hay una línea melódica, en general lenta, que está sometida a numerosas transformaciones de su aspecto tímbrico siempre en conexión con su capacidad expresiva. La línea serpentea con una tendencia descendente y periódicamente es interrumpida por la aparición de tres *pizzicati* que, aunque se manifiestan siempre de manera diferente, son plenamente relacionables y reconocibles. De esta manera se establece un discurso en el que fundamentalmente todo es similar pero a la vez distinto pues las transformaciones aparecen en todo momento pero de una manera muy sutil que exige una escucha activa. En cierta medida se trata de conseguir que las muchas técnicas de modificación del sonido que sobre un violín se pueden ejercer no oculten su capacidad expresiva sino antes bien que las potencien.”

continually interrupted by silence, which consequently becomes a fundamental constituent of the expressive structure of *Umbral de la Desolación*.<sup>211</sup>

Secondly, Marco argues that a “discourse is established in which everything is fundamentally the same but at the same time different”. This recalls Adorno when he argues that the development of musical ideas presents a dialectical relation between identity and non-identity of themes, through the difference of the same, which is to be found at the base of musical expressiveness and its ability to bring music to a halt. Furthermore, interestingly, it also relates to Bergson's notion of duration, which implies a “moving continuity (...) in which everything changes and yet remains” (Bergson 2004: 260).

Finally, the previously mentioned separately analysed aspects (loudness, tempo, sound/silence dualism and structural elements such as intervallic and thematic development) will be examined to define the way in which their own independent structures inter-relate to create what we arguably perceive as ‘the work’; in doing so, we shall take as a starting point Langer’s idea of volume and overlapping tension structures as constituent elements of musical time to obtain (as the concluding element of the analysis) a multi-dimensional map of those aspects within this specific musical work. Langer’s idea can be connected here with that introduced by Bergson in *Matter and Memory* (Bergson 2004), where a new feature is added to the thinking on duration, as it was developed in the *Essai* (Bergson 1939 [2001]):

In reality there is not one unique rhythm of duration; one can imagine many different rhythms, which, slower or faster, would measure the degree of tension or relaxation of consciousness (...). To conceive of durations of different tensions is perhaps both difficult and strange to our mind, because we have acquired the useful habit of substituting for the true duration, lived by consciousness, an homogeneous and independent time. (Bergson 2004: 175)

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<sup>211</sup> It could be argued, on a programmatic level, that the three *pizzicati* symbolically represent the discontinuous gasp of a crying individual running out of breath.



## Tempo

The consideration of tempo in *Umbral de la Desolación* will take the composers's markings and conception of the temporal flux of the work as an analytical starting point before moving into the study of performative *tempi*. I will present and apply my proposed analytical framework, which combines philosophical and psychological elements.

One single general tempo marking, *Lento* MM *circa* 60 for a crotchet beat, is indicated in *Umbral de la desolación*, contrasting with Marco's inclination to use a wide range of different tempi in his works (as the following analyses will demonstrate - see scores in Annex E). A number of *accelerandi* and *ritardandi*, always returning to the *tempo primo*, can be found throughout. Nevertheless, as the composer points out (Alonso 2007), the tempo, implied in the structure and consequence of the conception of the work, should be organic, it should breathe, not being reduced to pure mathematical counting: the performer needs to take his own decisions, avoiding a simple restrictive reading of the indications in the score. Such a conception of the performer-score relationship clearly entails an understanding of tempi as indicated by the composer but necessarily constructed by the performer. These will be referred to as performative tempi, a concept that relates to Bel's idea of indeterminacy and event sequences (see Bel 1990). I will initially consider the composer's markings, their placement and the way they structure the temporal flux of the work, before analysing the relevance of performative *tempi*.

Occasionally, some markings only stress what is already implied in the rhythmical construction of phrases, for instance: the *allargando* placed on an eight-crotchet duration note, starting in bar 8 and continuing in bar 9 (Example 4.1).

Example 4.1: Tomás Marco, *Umbral de la Desolación* (b. 8-9): Redundant markings.



Another example can be found on the final note of the work, in which the *ritardando* stresses an existing fermata (Example 4.2).

Example 4.2: Tomás Marco, *Umbral de la Desolación* (b. 45-48): Redundant markings.



All other tempo markings are placed at different moments around those pizzicato bars mentioned by Marco in his description of the work - “the line winds with a descending tendency and is periodically interrupted by the appearance of three *pizzicati*” (Marco 2007) - which are at all times marked *a tempo* and which have, as the following examination aims to demonstrate, a great relevance on a perceptive and structural level. It is interesting how the composer intends the temporal flux to be kept together, stabilised, by the repeated appearance of these *a tempo* pizzicati, becoming, in a way, the columns upon which the musical discourse is constructed. The following table summarises Marco’s tempo markings (Table 4.1).

Table 4.1: *Umbral de la Desolación*: Tempo Markings.

Marking	Bar (Total: 48)	Length
Lento	1	General Tempo
Pizzicato	3	1 bar
Pizzicato	6	1 bar
Allargando	8	1 ½ bars
Tempo – Pizzicato	10	
Pizzicato	14	1 bar
Accelerando	16	2 1/3 bars
Tempo – Pizzicato	19	
Ritardando	21	1 ½ bar
Tempo	22	
Ritardando	24	1 bar
Tempo - Pizzicato	25 – 26	
Più Lento	27	4 bars
Tempo	31	
Accelerando	33	2 bars
Tempo-Pizzicato	35	
Pizzicato	41	
Ritardando Molto	43	2 bars
Più Lento	45	3 bars
Ritardando	48	1 bar

The previous example can also be considered in relation to the general phrase and sub-phrase structure of the work, as Table 4.2 demonstrates. Even if such structure will only be considered and justified at a later stage it will, nevertheless, be used here, as it does clarify my current argument. The upper row presents the nine-phrase configuration (using roman numerals) accompanied, underneath, by its corresponding bar lengths in which the sub-phrase structures are actually implied (phrases I, II, III and V do not present an inner sub-phrase division). The lower row indicates where exactly, within each phrase or sub-phrase, tempo markings are actually indicated.

Table 4.2: *Umbral de la Desolación*: Mapping of phrases, bars and tempo markings.

Phrase	I	II	III	IV		V	VI		VII		VIII		IX Coda	
Bars	1-3	4-6	7-10	11 12	12 14	15-19	20 22	22 26	27-30	31-35	36 38	38 41	42-44	45-48
Marking			Allargando			Accel.	Rit	Rit	Più Lento	Tempo – Accel			Rit. Molto	Più lento - Rit.

What these charts (Tables 4.1 and 4.2) show is how the composer conceived as an apriorism, as a pre-compositional and compositional structural meditation reflected in the score, the temporal flux over time of the work. Tempo probably is the element that most obviously relates (at least apparently) to a consideration of time in music. But, beyond the given tempo markings, which usually stress large gestures, there are tempo fluctuations that, on an interpretative level, are directly related to, or are the result of, the construction of the musical discourse. They might already be immanent, but they are concealed and can only be formulated at an interpretative level, departing from the score's inner world, only becoming evident or necessary from its internal (un)reality. The construction of tempo thus emanates from the immanent elements of the score, being mediated (and realised) by the performer and coming to live through interpretation.

In my own recording, the average performing tempo (track 4 in the recording - included in Volume II) taking as reference the estimated tempo per bar, is of MM. 55.5 for a crotchet beat, which does not substantially deviate from the composer's general marking of MM. *circa* 60. Bearing this in mind, the question of temporal flux will be considered from two different perspectives, both related to perceptual elements. I want to propose the hypothesis that fluctuations of tempo within musical time, qualitatively considered (in the Bergsonian sense of qualitative progress and dynamic unfolding), necessarily differ from the course of empirical time, consequently becoming relative, that is, not being perceived as absolute autonomous phenomena. Instead, they are identified comparatively, both as variation from previous tempi, by immediate memory, or as comparison to a general tempo that unifies the discourse, a tempo interiorised and created by longer-term memory.

A fragment of Bergson's *Essai* is interestingly related to my discussion here: "in music (...) the rhythm and the beat suspend the normal flow of our sensations and ideas by making our attention oscillate between fixed points" (Bergson 2001: 11). Tempi are perceived as oscillation. It could be argued that those points, conceived as an abstract spatialisation of an oscillatory movement, can only be perceived as fixed retrospectively, but it should be acknowledged that as soon as they are identified as such, they necessarily imply a sense of forward expectation; they become both culminating and initiatory elements within such oscillatory movement. This understanding strengthens my discussion of tempi envisaged as variation of temporal distance between those fixed points.

The previous hypothesis could be reformulated, as well, employing different Bergsonian notions: tempi and temporal fluctuations are either experienced as real duration by our immediate consciousness or spatialised as time by our reflective consciousness. Bergson raises a further argument through his consideration of time as a form of energy that does not obey the principle of conservation, underlined by two presumptions: "first the irreversibility of time (...) second, the phenomenon of memory. Time becomes memory by passing, by the mere act of becoming. It acts as a force in conscious beings because it accumulates in them" (Guerlac 2006: 78-79). This is once more considered in

*Matter and Memory*, where Bergson states that memory mixes in with perception because it takes time for perception to occur, distinguishing between the fictional concept of pure perception and real perception, which is an “occasion for remembering” (Bergson 2004: 71). Suzanne Guerlac explains it as follows: “in concrete perception, memory functions in two important ways. First it interweaves the past into the present, such that memory is practically inseparable from perception. Second, it gathers together multiple moments of duration and contracts them into a single intuition” (Guerlac 2006: 122). Consequently both approaches to the perception of tempi are represented as different levels in Bergson's explanatory image of an inverted cone referring to the functioning of memory:<sup>212</sup> immediate deviation is perceived as intuition and represented by the point of contact between memory and the universal becoming; comparative deviation traces a connection between that point and a space in the middle of the cone, that is, our longer-term memories.

A different approach could be developed from Adorno's ideas as presented in his *Aesthetic Theory*. He states that “as questionable as it is that music can ever wrest itself from the invariant of time, it is just as certain that once this invariant is an object of reflection it becomes an element of composition and no longer an apriori (*sic*)” (Adorno 2004a: 30). That dialectical relationship of tempi (as one of the constructive elements of musical time) as a reflection, that is, as a moment, rather than as an a priori is what my hypothesis seeks to consider. It is a direct consequence of the interpretative nature of music. Artworks are conceived as a

*Tour de force*, as balancing act, (thus) demonstrate [-ing] something about art as a whole: they achieve the impossible (...) Adequate performance requires the formulation of the work as a problem, the recognition of the irreconcilable demands, arising from the relation of the content [*Gehalt*] of the work to its appearance, that confront the performer. In uncovering the *tour de force* of an artwork, the performance must find the point of indifference where the possibility of the impossible is hidden. Since the work is antinomic, a fully

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<sup>212</sup> Figure 3.1 in Chapter 3, Section 3.3.2.

adequate performance is actually not possible, for every performance necessarily represses a contrary element. (Adorno 2004a: 140)

The relationship now becomes that between the autonomous work and its performance. Adorno's conception of art as irrevocably autonomous, which is not necessarily contradictory with my consideration of such autonomy as relative and processual, makes possible considering its inner structures as such, representing the 'other' of society. This doubles the dialectical relationship: one is set between the work and its performance, relating to the comparative analysis of the composers's markings and performative tempi; another is set inside the structure of the work (relating to the consideration of tempi as the result of comparative perceptual processes) which, as a refuge of the mimetic, as reflection, through the objectification of the individual, of what society is and its negation, mirroring its irresolvable antagonisms, returns to the work in the shape of its immanent formal problems. "The complex of tensions in artworks crystallizes undisturbed in these problems of form and through emancipation from the external world's factual façade converges with the real essence" (Adorno 2004a: 7); it confronts the real by liberating itself from the factual façade of the exterior.

I will now move on to provide these philosophical considerations with specific analytical background. The score, Table 4.3 and Figures 4.1 to 4.5 will visually support the following analyses and, as I have previously stressed, my own recording (included at the end of the second volume) will be employed throughout as a base for performative considerations and as analytical material. The beats per minute (BPM) column in Table 4.3 presents the data obtained through a Sonic Visualiser analysis of the tempo variation per bar (accompanied by exact time measurements), based on duration since the previous event, that is, obtained retrospectively (bar markings were firstly set by tapping and subsequently adjusted through the examination of the spectrogram). The following column presents the deviation from previous measures, thus supplying the data that our immediate memory would perceive as temporal fluctuation, in Bergsonian terms the oscillation between fixed points identified by our immediate consciousness or what Adorno would define in terms of the

Table 4.3 - Tomás Marco: *Umbral de la Desolación*

## Performative Tempi

Bar	Time (s)	BPM	Difference with previous	Difference from average (55.5)	Composer's Markings
1	9.2	49		6.5	Lento (ca. 60)
2	17.2	45	4	10.5	
3 (Pizz)	24	52.5	+7.5	3	
4	31	52	0.5	3.5	
5	39.5	42	10	13.5	
6 (Pizz)	46.1	54.5	+12.5	1	
7	52.7	56	+2.5	+0.5	Allargando
8	60	49.5	6.5	6	
9	65	72	+22.5	+16.5	Tempo
10 (Pizz)	71	58.5	13.5	+3	
11	77.9	53	5.5	2.5	Accelerando
12	84	58	+5	+2.5	
13	90.3	58	0	+2.5	Tempo
14 (Pizz)	96.2	60.5	+2.5	+5	
15	103	52	8.5	3.5	Ritardando
16	111.2	44	8	11.5	
17	115.4	85	+41	+29.5	Tempo
18	122.3	52	33	3.5	
19 (Pizz)	128.1	62	+10	+6.5	Ritardando
20	137	40.5	21.5	15	
21	143.7	53.5	+13	2	Tempo
22	148.2	80	+26.5	+24.5	
23	155	53	27	2.5	Ritardando
24	161.8	53	0	2.5	
25	169.1	49	4	6.5	Più Lento
26 (Pizz)	174.9	62.5	+13.5	+7	
27	179.9	72	+9.5	+16.5	Tempo
28	187	50.5	21.5	5	
29	194	51	+0.5	4.5	Accelerando
30	201.3	50	1	5.5	
31	208.5	50	0	5.5	Tempo
32	214.1	63.5	+13.5	+8	
33	217.7	101.5	+38	+46	Ritardando Molto
34	222.8	70.5	31	+15	
35 (Pizz)	230.3	47.5	23	8	Più Lento
36	237.5	50	+2.5	5.5	
37	243	65.5	+10.5	+10	Ritardando
38	248.8	62	3	+6.5	
39	253.7	73	+11	+17.5	
40	260.5	53.5	19.5	2	
41 (Pizz)	267.3	53	0.5	2.5	
42	272.4	70	+17	+14.5	
43	280.8	42.5	27.5	13	
44	286.8	60.5	+18	+5	
45	293.2	56	4.5	+0.5	
46	302.6	38	18	17.5	
47	309.4	52.5	+14.5	3	
48	326.6	21	21.5	24.5	

processual nature of the work: “the artwork is a process essentially in the relation of its whole and parts. Without being reducible to one side or the other, it is the relation itself that is a process of becoming” (Adorno 2004a: 235). The work could be then be considered as “an immanent, crystallized process at a standstill [that] approximates to the concept of the monad” (Ibidem: 237).

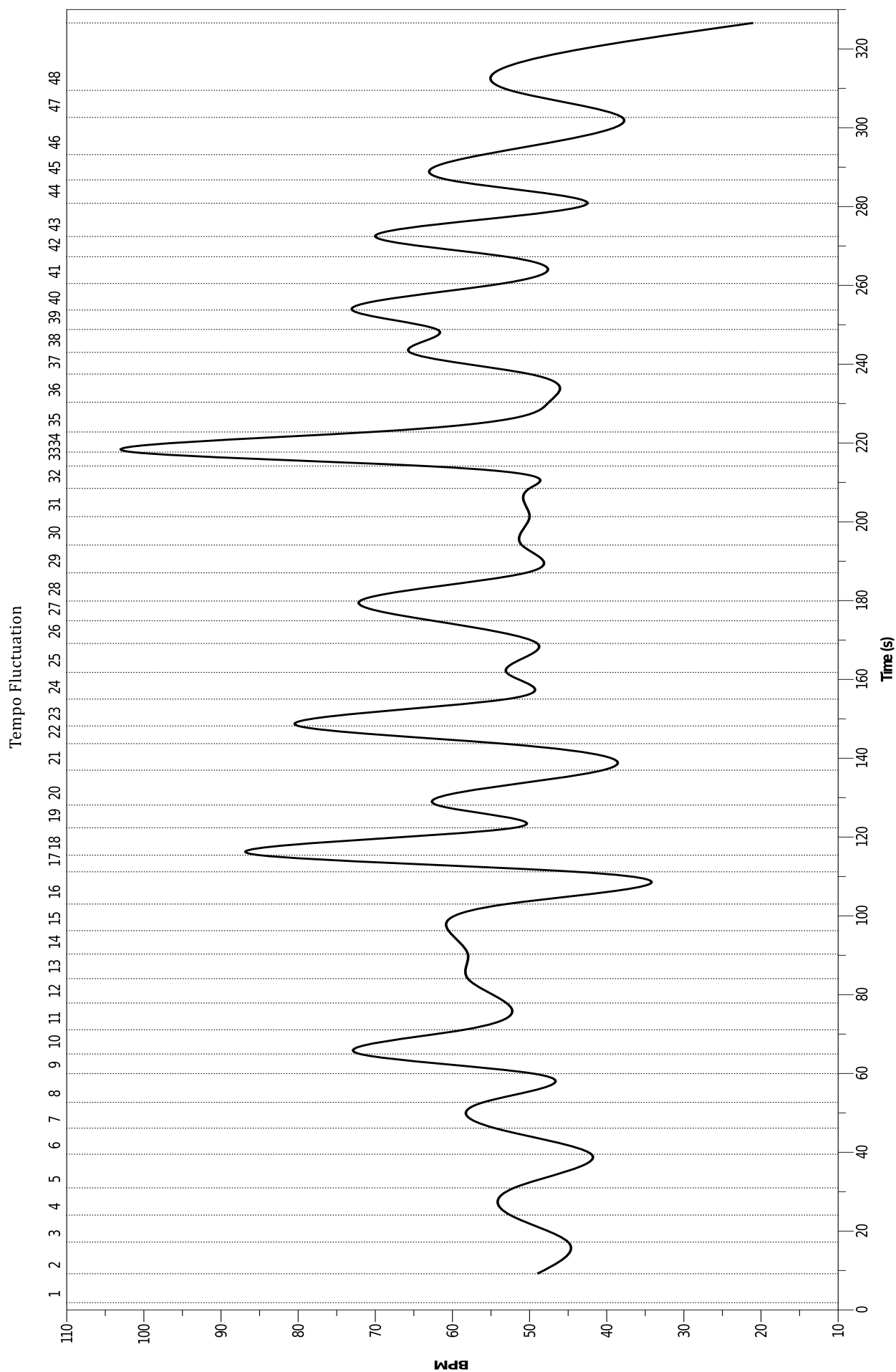
Even if some of the deviations might not be physically perceptible, all of them will be considered. Perception will be separately examined in depth at a later stage. A comparative analysis between this fourth column and the data in the last one, which presents the composer’s markings, provides some relevant information. This discussion should be accompanied by a visual examination of Figure 4.1, which depicts a smoothened version of the tempo fluctuation over time against bar-lines.

Firstly, I would like to point out the bars where, as I have previously discussed, the markings only stress what is already implied in the rhythmical construction of the phrase - we might define this as a tautological indication. In bars 8 and 9 (Example 4.1), the initial tempo decrease of -6.5 is followed by an increase of +22.5 bpm. In bars 21 and 22 a *ritardando* is marked but the tempo increases respectively by +13 and +26.5. This is intentionally so: it allows the technical exigencies (*più e più pressione d’arco* and *molta pressione d’arco*) to be fully realised and, at the same time, it is organically logical with the development of the musical discourse.

Secondly, I would like to discuss those variations in tempo that are a direct result of the structure of the work and the organic approach advocated by the composer. Such is the case of bar 18, where the *accelerando* indicated in bar 16 still implicitly applies; yet, in my performance, the tempo decreases by 33 bpm. Bar 18 presents the closing gesture of the previous phrase: a glissando on parallel fifths, finishing on the double pitch-centre (G# and D#) around which the phrase is built, before silence provides a reflective moment, in preparation for the following pizzicato bar. Its closing (conclusive) nature (relevant both on a phrasal as well as a general structural level) explains the tempo fluctuation in my interpretation. Another interesting example can be found in bars 27 and 28. Bar



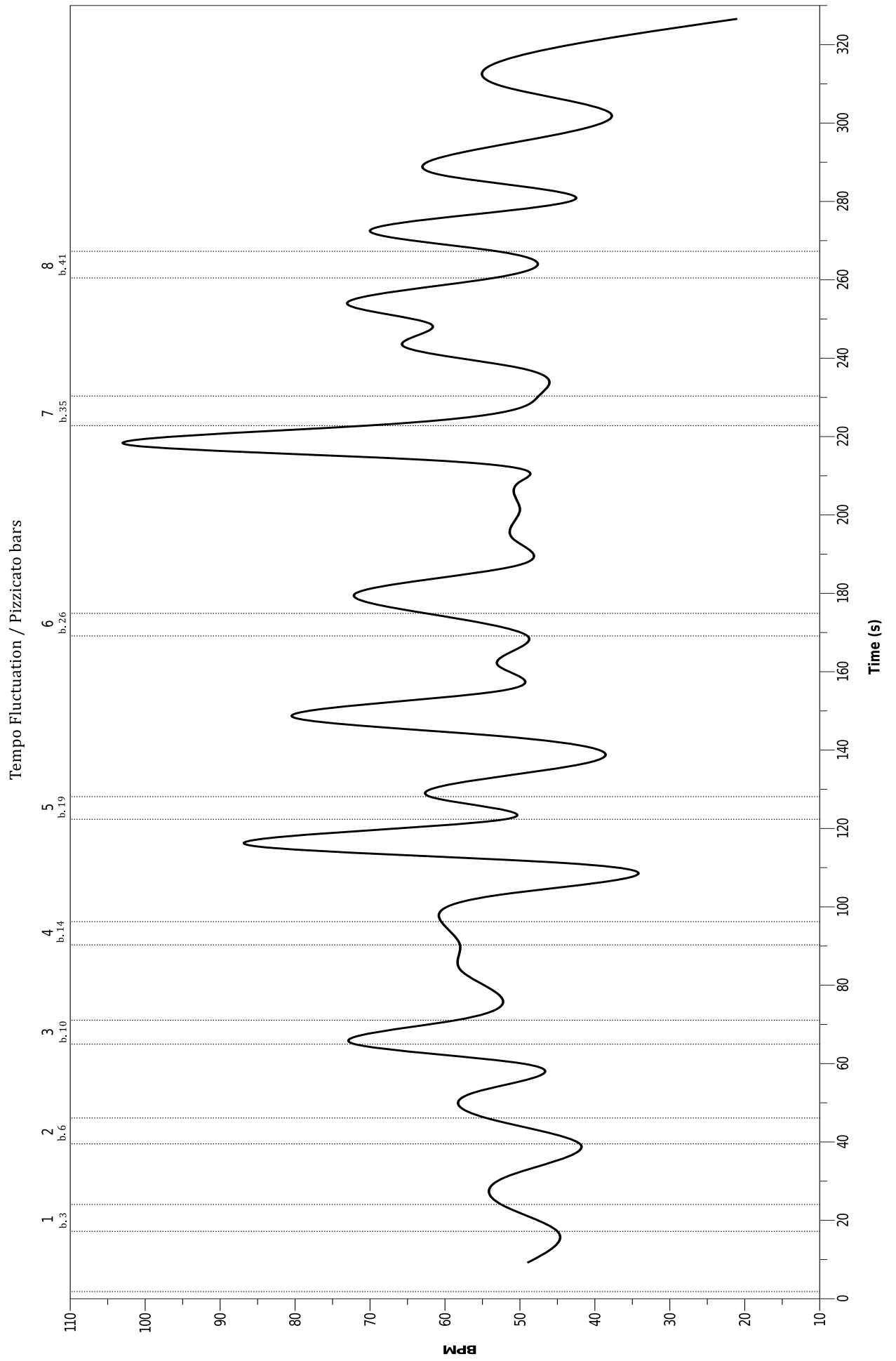
Figure 4.1 - Tomás Marco: *Umbral de la Desolación*  
(Roberto Alonso: violin)



27 is marked *più lento*, but an *accelerando* takes place in the performance, the tempo increasing by +9.5 bpm. My understanding of the two bar structure (27 and 28) is of a directional moving energy towards the second one, that is, once more, a closing (conclusive) gesture, in which the *più lento* really takes place (the tempo decreasing by -21.5). Quite a similar case can be found in bar 32 where the tempo increases by +13.5 in preparation for the *accelerando* marking in the following bar, only decreasing in bar 34 (-31 bpm): the final silence is given extra relevance as a reflective moment after the expressive climax of the work. A different structural problem is raised in bars 37 and 38: the phrase is broken into two sub-phrases by the introduction of a silence that brings its development to a halt. This halting point threatens the continuity of the musical discourse and is thus prepared with minor *accelerandi*, which are sustained, with only a single exception at bar 38 (bar 36 by +2.5, bar 37 +10.5, bar 38 -3, bar 39 +11) up to the phrase's closing gesture at bar 40, which is, once more, performed *ritardando*.

The increase of tempo between bar 5 and 6 (*pizzicati*), not indicated by the composer, is a consequence of the divergence in the consideration of the directional energy of the *pizzicato* bars (this will be explained to a greater depth in the following section). My argument, visually exemplified in Figure 4.2, is that some have a forward and some a backward implied directionality as a result of the dynamical relations of the elements within the work, that is, the flow and structure of the musical discourse. Bars 6 and 26, with respective tempo increments of +12.5 and +13.5 bpm, prove to be forward-moving and 10 and 35, with reductions of -13.5 and -23, prove to be backward-moving, in my performance. This is intentionally so, as the later analysis will show. The static (relative) non-fluctuation of bars 14 (+2.5) and 41 (-0.5), is a result of the heterogeneous moments of that directionality, the dynamic energy contradicting that implied by the intervallic structure. The case of bars 3 (+7.5) and 19 (+10) is different. Even if my performance intends to show the implied backwards directionality, tempo is increased as a consequence of the comparative methodology employed in the analysis. Bar 2 presents a closing gesture and comparatively slow tempo (45) and bar 18 presents a tempo decrease of -33 bpm. One further interesting point can be made on the gradual increase of tempo

Figure 4.2 - Tomás Marco: *Umbral de la Desolación*  
(Roberto Alonso: violin)



in the pizzicato bars up to bar 35: bar 3 (52.5), bar 6 (54.5), bar 10 (58.5), bar 14 (60.5), bar 19 (62) and bar 26 (62.5). This is a result of an over-arching expressive contour, paralleling the musical discourse and its expressive development up to the expressive climax at bar 34, to which the following pizzicato bar, with a slower tempo of 47.5 bpm, serves as a closing gesture.

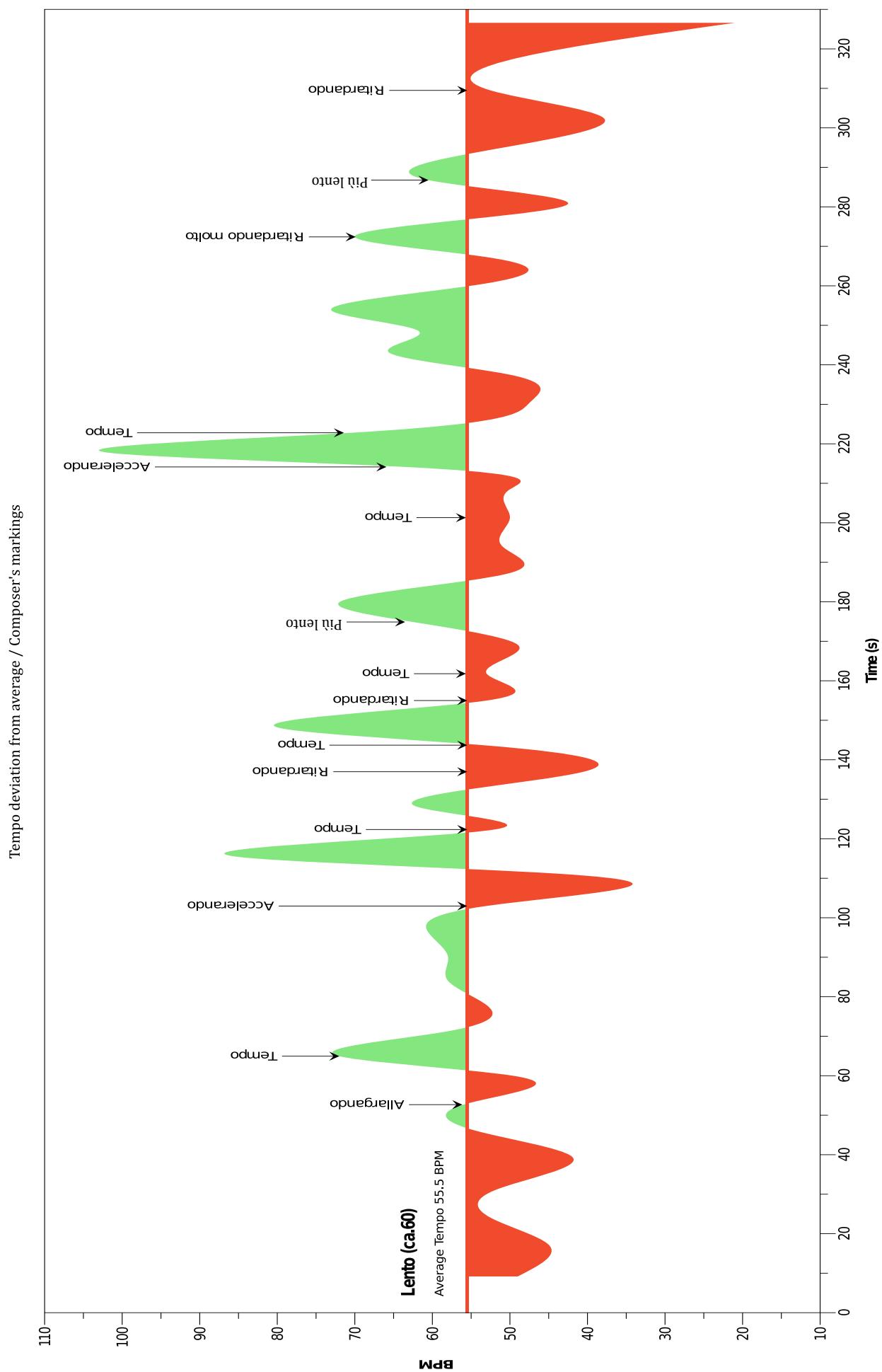
A further comparison, visually exemplified by Figure 4.3 must be traced amid the deviations between performative tempi, the average performative tempo of the work (fifth column in Table 4.3) and the composer's markings (last column in Table 4.3). This implies an understanding of temporal perception as heterogeneous, relating both to the previously discussed Bergsonian consideration of memory as well as to the second statement of the proposed analytical hypothesis, which entails that, when perceiving temporally structured musical phenomena, the sense of an approximate average tempo is interiorised and created by longer-term memory.

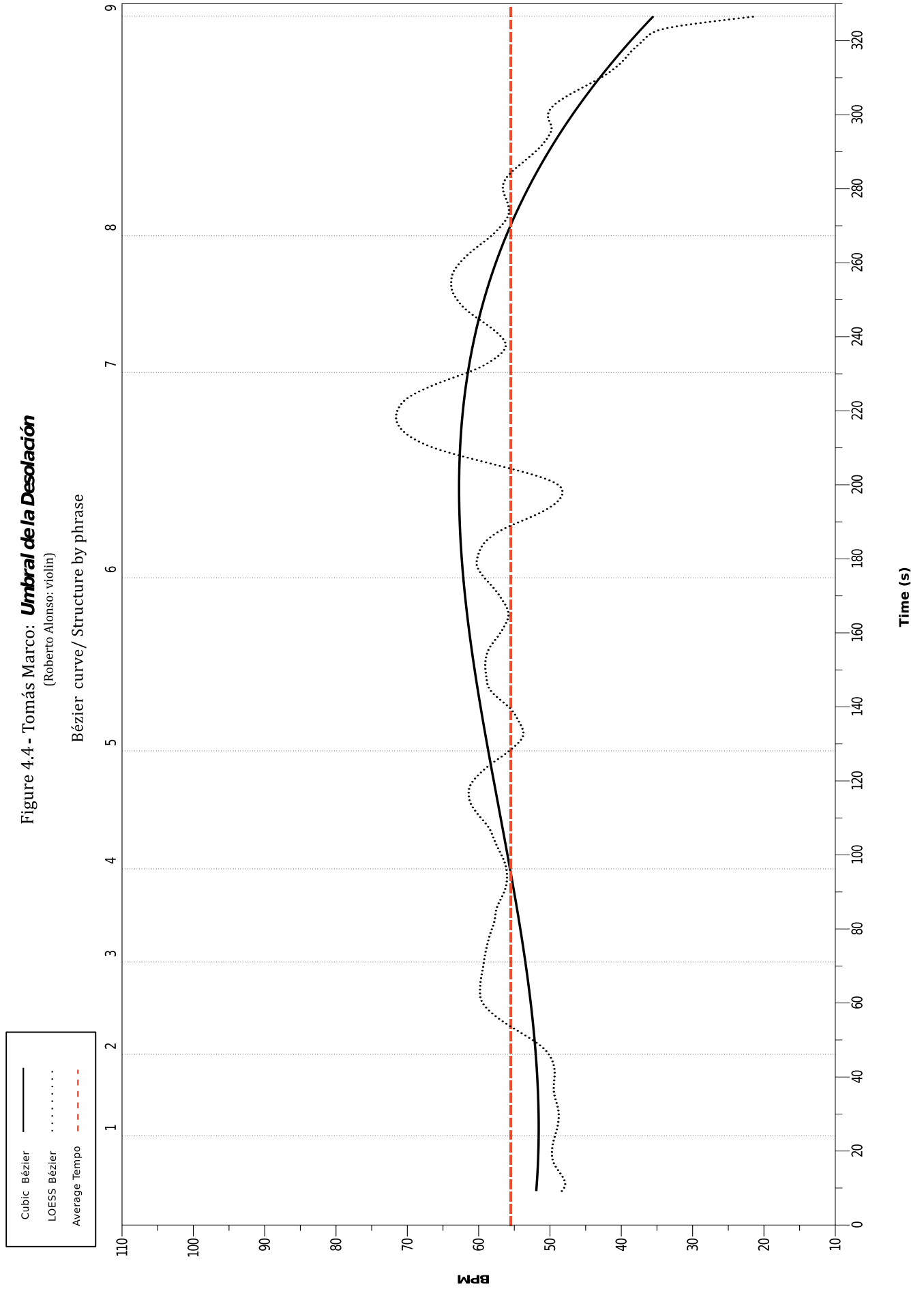
Further analysis uses the phrase structure of the work as reference. Figure 4.4 presents a combined depiction of the average performative tempo, the phrase structure and two Bézier curves, that is, parametric curves that depict a directional simplification of the given data, which represent two versions (one extremely simplified - cubic - and the other slightly simplified - LOESS) of the data obtained in the Sonic Visualiser tempo fluctuation analysis. This graph will serve as visual background for the forthcoming considerations. The first interesting fact is that both phrases I (bars 1-3) and II (bars 4-6) are slower than the average performative tempo. These two phrases (the shortest in the work), which are deeply interrelated, set a question-answer (or statement-reflection) presentation of the musical material that will be developed throughout the piece, being of an intense self-reflective nature, thus becoming somehow motionless, closed structures. Phrases III (bars 7-9) and IV (bars 11-14) are slightly faster - higher than, but still close to the average tempo.<sup>213</sup> The development of the musical material is realised through phrases V (bars 15-19), VI (bars 20-26) and VII (bars 27-35). The phrase-length increase, from 5 to 7 and, finally, to 9 bars, is

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<sup>213</sup> The temporal fluctuation in bars 8 and 9, result and consequence of the marked *allargando*, has been previously considered.

Figure 4.3 - Tomás Marco: *Umbral de la Desolación*  
(Roberto Alonso: violin)





accompanied by a number of temporal indications, as depicted in Tables 4.1 and 4.2. Similar data as that provided by the previous analysis, based on retrospective temporal variation, is obtained. Examples of this can be found in bars 17-18, 27-28 or 32-24. Phrase VIII, starting after the expressive climax reached at bars 33-34, builds up in speed until the closing gesture of bar 40. The coda returns to the initial motional quietness through the final *ritardando* added to the *piú lento* marking in bar 45. This analysis provides a overall picture of the temporal fluctuation of the work, presented as an organic developing structure: the motionless performance of the initial material is broken by the increase of tempo in phrases III and IV and developed, through a number of relevant oscillations, up to the work's climax, before returning to the peacefulness of the opening section. It metaphorically portrays the image of a work conceived as a lament that Marco originally proposed when discussing *Umbral de la Desolación*.

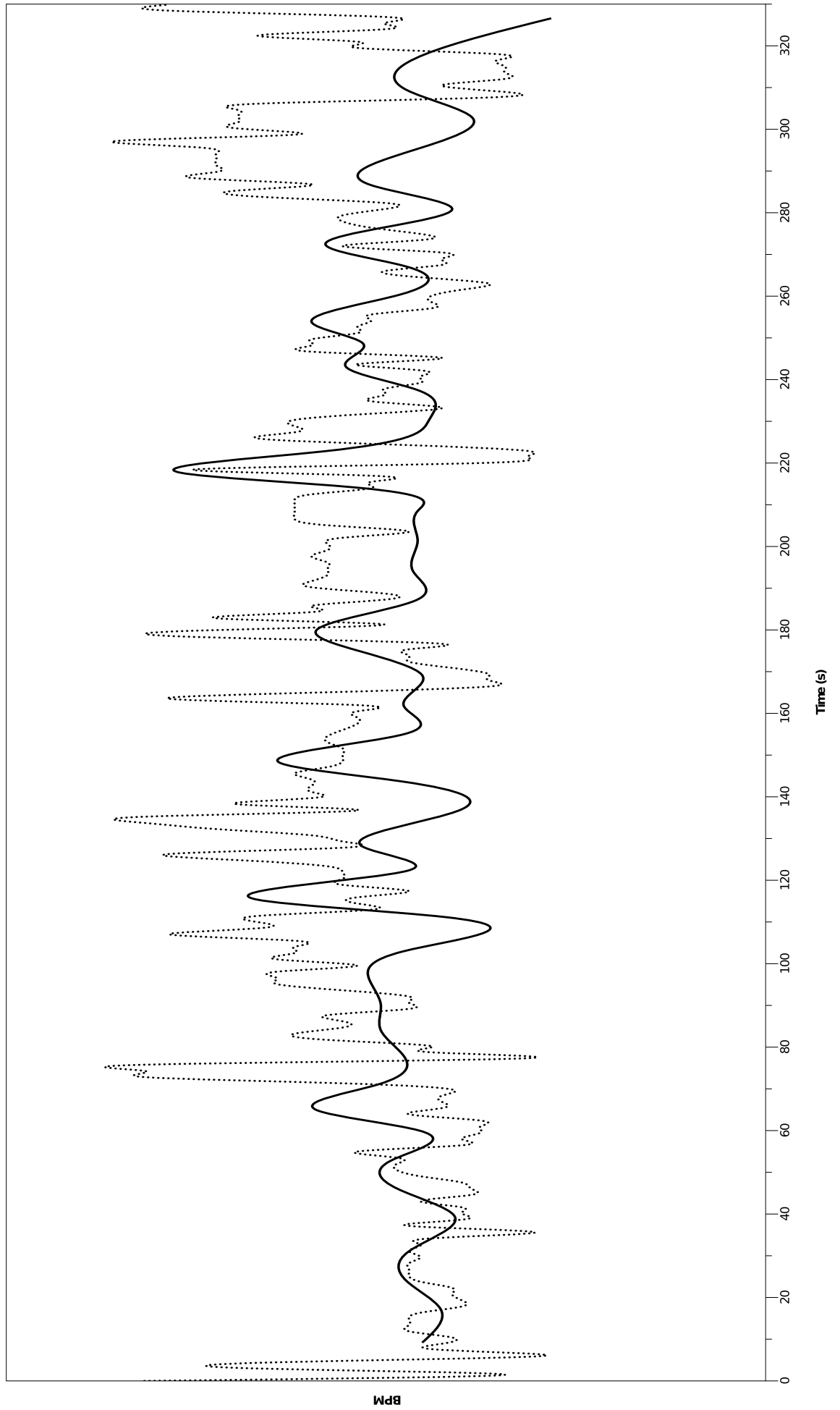
A dualist perceptual perspective can be introduced in the consideration of Figure 4.5. It presents a combined depiction of two different graphs of temporal fluctuation. On the one hand, the continuous line illustrates the data obtained in an analysis based on my own bar markings (tapped and adjusted with the spectrogram), through temporal difference from previous event. This implies a consideration of tempo that takes the score as a starting point and that, particularly in the case of a new work (as with *Umbral de la Desolación*), relates, more closely, to the performer's and the composer's perceptual standpoint. It could be argued that, when playing a work that has no performing tradition, the composer's intention unavoidably needs to be construed through interpretation and these construals tested through performance.

On the other hand, the dotted line illustrates the data obtained by an automatic tempo analysis with the onset detector of Sonic Visualiser. This relates to the way note lengths and rhythmical density might influence our perception of the temporal fluctuation in a work in which the sense of a static pulse is not always clear, being thus linked to the audience's unmediated perception of tempo for, as Nicholas Cook argues, "listeners do not count musical durations in seconds or crotchets or bar-numbers. Their experience of musical time, and hence of formal proportions, depends on what fills the time, so that, unlike clock time, musical

Figure 4.5 - Tomás Marco: *Umbral de la Desolación*  
(Roberto Alonso: violin)



SV / Manual Tempo Fluctuation





time is subjective and variable as musical content” (Cook 2007: 1). Figure 4.5 can also be understood as a critique of the relativism and partiality of the actual analytical significance that the data obtained through acoustic analysis has on some occasions: this specific graph traces a parallelism between the rhythmic event density over time (onsets) and the fluctuation of tempo. It only becomes important in a consideration of the difference between an unmediated and a score-based perception of tempi and temporal fluctuation, which as Figure 4.5 demonstrates rarely coincide in *Umbral de la Desolación*.

All these analyses use and produce data that is directly related to the dialectical relationship between the work, as it is presented in the score, its performance and its perception. It could be argued that these elements should not be quantified, as Art is not a matter of measure, it is not calculable, being not quantitatively but qualitatively meaningful. Furthermore, it is undeniable that they will never be determined with absolute exactitude, as no dynamic structure can be precisely reduced to a static arrangement or skeleton.<sup>214</sup> Nevertheless, I have shown that digital analysis of sound can shed light on artefacts by providing information that might bring us closer to their factual nature and, through their specific analysis (which is empirical), guide us to the consideration of the immanent and transcendental meaning of the work, allowing a philosophical discussion of the nature of art and art-works, and, in doing so, closing the potentially harmful gap between the analysis and philosophy of music.

## **Sound/Silence**

The following analysis will take as starting point the consideration of the possibility of a mapping of the sound-silence dualism, before moving into a philosophical discussion arising from an analytical approach to those elements, in which Adorno’s and Bergson’s ideas will be involved. My argument is that silence is one more essential structuring element in *Umbral de la Desolación*,

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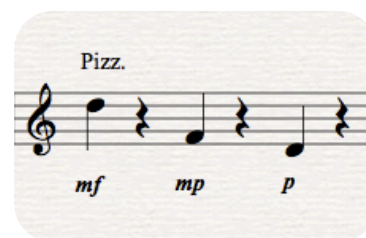
<sup>214</sup> A detailed estimation of precision, hence margin of error, in SV-aided analysis has not been undertaken yet. It has become necessary but will not be carried out here. Some elements have been hinted at in the paper ‘Estimating the error distribution of a tap sequence without ground truth’ (Dannenberg, R.B. and Wasserman, L. available online from: <http://repository.cmu.edu/cgi/viewcontent.cgi?article=1522&context=compsci> - last accessed 03/09/2011).

used as a tool to attract the listeners' attention, as an exclamation for an active, reflective listening. Figure 4.6 shows the relationship between silent (grey-shadowed) and non-silent regions (left blank).

There are different ways in which silence structures the temporal flux of *Umbral de la Desolación*. Marco thoughtfully places it at three recurrent moments throughout the musical discourse: it works as a connecting element between the end of the *arco* phrases and the pizzicato bars (type 1 - Example 4.3), it is placed in between the three pizzicati always used with the same rhythmical pattern (type 2 - Example 4.4) and it works as a halting point in those *arco*-phrases containing two sub-phrases or melodic cells (type 3 - Example 4.5). This distinction can be applied to the previous chart, as shown in Figure 4.7.

Example 4.3: *Umbral de la desolación* (b. 5-6): Type 1

Example 4.4: *Umbral de la desolación* (b. 3): Type 2.



Example 4.5: *Umbral de la desolación* (b. 37-39): Silence Type 3.



A visual analysis of such a mapping of the relationship between sound and silence (Figure 4.6) depicts a work created with and articulated through short musical gestures. The word 'gesture' is intentionally employed here, given its relevant conceptual implications, in a search for idiomatic precision. It relates, as well, to the consideration of the significance that the gestural and the synthetic have had in Marco's intellectuality, as discussed in Chapters 2 and 3 (see Section 2.4 and Section 3.3.2), providing the ground to consider the sound-silence relationship from three different perspectives: its gestural nature, the qualitative

Figure 4.6 - Tomás Marco: *Umbral de la Desolación*  
(Roberto Alonso: violin)

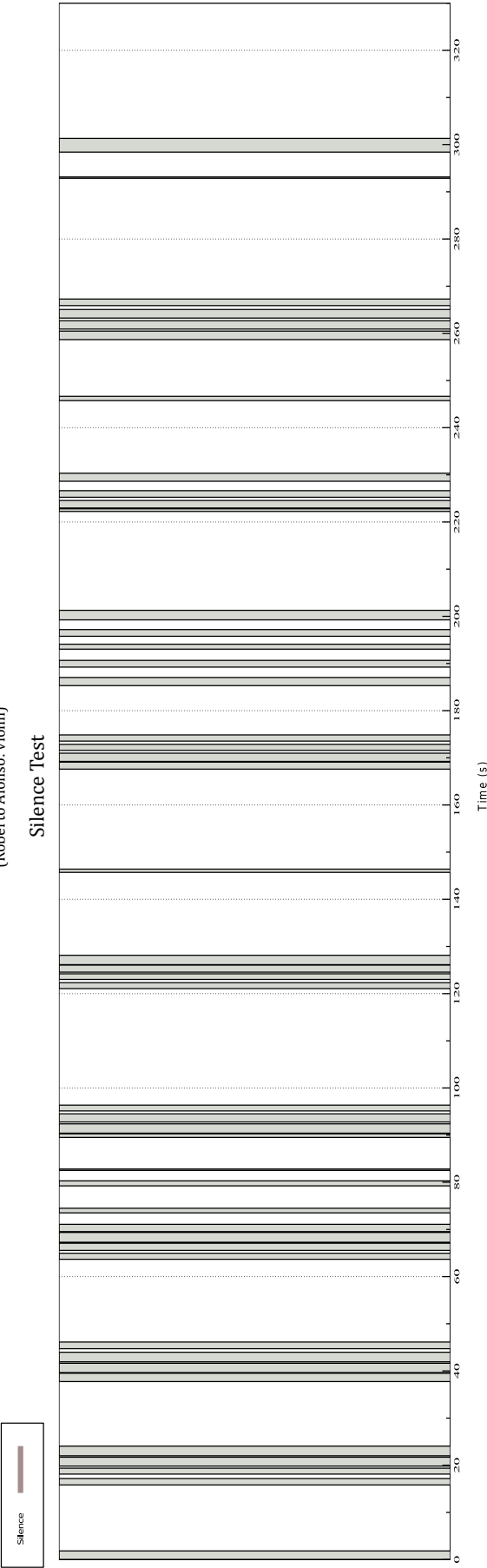
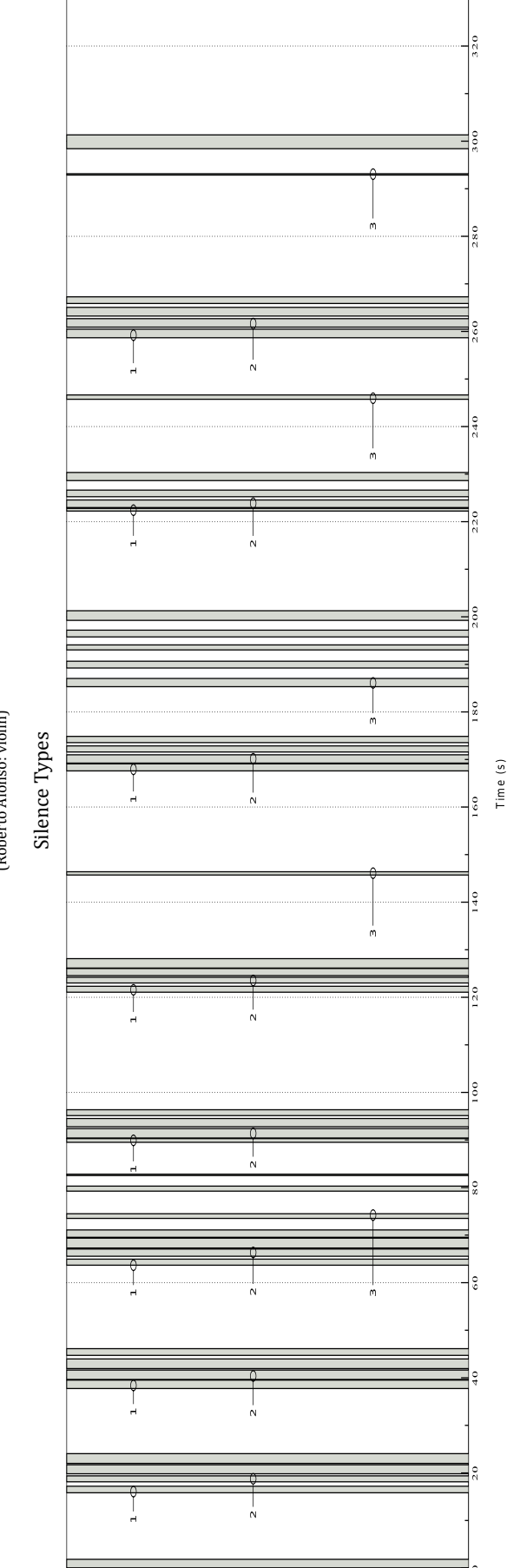


Figure 4.7 - Tomás Marco: *Umbral de la Desolación*  
(Roberto Alonso: violin)



nature of silence, and the potential reduction of Adorno's identity and non-identity discussion to the sound/silence dualism.

Furthermore, the gestural nature of *Umbral de la Desolación* immediately suggests potential parallelisms or reminiscences, which are more structural than idiomatic, with Anton Webern's early works, such as his Op. 5 and Op. 9 for string quartet, the orchestral Op. 6 and Op. 10, his Op. 7 for violin and piano or his Op. 11 for cello and piano. Adorno understands these in two different ways: critically, as the intensity without extension that takes place when the "aporia is dodged, not solved, by works that renounce partial wholes of any significant dimension in order to protect their unity" (Adorno 2004a: 193); positively, as works that bring out the language of nature as it is, not as a copy:

With human means art wants to realize the language of what is not human. The pure expression of artworks, freed from every thing-like interference, even from everything so-called natural, converges with nature just as in Webern's most authentic works the pure tone, to which they are reduced by the strength of subjective sensibility, reverses dialectically into a natural sound: that of an eloquent nature, certainly, its language, not the portrayal of a part of nature. (Adorno 2004: 100-101)

These arguments could be applied as well, at least to some extent, to the consideration of Marco's work. An interesting relationship could be traced here, following Marco's interest on the study of the connections between science and art, amid the development of Webern's musical idiom and quantum theory at the turn of the twentieth century, as opposed to the prominence of macroscopic sciences during the nineteenth century. His early works could be then defined as "self-unconscious historiography of their epoch" (Adorno, 2004, p. 240).

The idea of intensity without extension brings us back to the Bergsonian de-spatialized approach to time as real duration. The brevity of each gesture seeks to escape from the quantitative nature of musical notation. Marco's music is conceived in a way that can only be perceived as confused multiplicity; bar lines can be seen but not heard, notes "overlap, merge with one another and add

together dynamically” (Guerlac 2006: 96). Bergson argued that every melodic line, even if it implies a certain degree of organisation, is a figure of duration, as it involves a temporal synthesis:

Could we not say that, if these notes succeed one another and their ensemble were like a living being whose parts, though distinct, interpenetrate through the very effect of their solidarity? (...) One could thus conceive succession without distinction as a mutual penetration, a solidarity, an intimate organization of elements of which each would be representative of the whole, indistinguishable from it, and would not isolate itself from the whole except for abstract thought. (Bergson 2001: 75)

The Bergsonian influence on the development of Marco’s ideas during the ZAJ period becomes relevant to our discussion here. In the previous chapter, I argued that Bergson’s ideas of confused multiplicity and ‘Pure Perception’ as well as his consideration of memory had a direct impact on the Futuristic notion of a synthetic theatre that would “compress into a few minutes, into a few words, and gestures, innumerable situations, sensibilities, ideas, sensations, facts and symbols” (Marinetti in Apollonio 2009: 184). ZAJ inherited that approach, both in the way their performances were presented as *etceteras* and on the structure of their performances. Marco works on the suggestive power of the synthetic when developing his new musical idiom in the late 1960s, which he defines both as minimalism and new simplicity, understood as a reduction of elements and a reconsideration of time. This becomes evident in *Umbral de la Desolación*, even if the work was written in 2006. Its gestural nature works on the point of contact with the universal being, portrayed as point S in Bergson’s inverted cone of memory (see Figure 3.1 in Chapter 3); it compresses into a few notes the essence of the gestural structure of a whole phrase, working intensively rather than extensively.

That reduction of elements brings the Adornian argument of identity and non-identity to the essential constituent of any musical composition: sound (or silence). Such a dualism, which could equally be applied to thematic

development (as it will in the following analyses), is key to Adorno's consideration of art: "aesthetic identity seeks to aid the nonidentical, which is in reality repressed by the reality's compulsion to identity" (Adorno 2004a: 5). There is an increasing tendency in modern society towards the eradication of silence, which has become regarded as unbearable, as a result of its implied reflectivity. As Adorno points out: "in a society that has disaccustomed its men and women from thinking beyond themselves, whatever surpasses the mere reproduction of their lives and those things they have been drilled to believe they cannot get along without, is superfluous" (Adorno 2004a: 317). Consequently music has been transformed into something else, alienated from its artistic nature, altered by the productive system. "Functions such as warming people up and drowning out silence recasts music as something defined as mood, the commodified negation of the boredom produced by the grey-on-grey commodity world" (Adorno 2004a: 328). Music is not attentively and reflectively perceived; it is background noise that avoids the incommmodity of silence. Faced with this situation Marco reduces the identity/non-identity dualism to the consideration of silence, the way he structures the work through the sound-silence dichotomy implies that it can only be perceived attentively or else it becomes as unbearable as silence itself. This is similar to what Luigi Nono tried to achieve in his late works. Silence (even if abstractly considered in absolute terms) is the base from which sound develops, on which sound floats, in an attempt to negate the undeniable. The work is synthesizing "ununifiable, nonidentical elements that grind away at each other; they truly seek the identity of the identical and the nonidentical processually because even their unity is an element and not the magical formula of the whole" (Adorno 2004: 233). Marco presents the possibility of the possible, art's utopian nature: "in a sublimated sense, reality should imitate the artworks (...) the fact that artworks exist signals the possibility of the nonexisting. The reality of artworks testifies the possibility of the possible" (Adorno 2004: 174). The Spanish composer is reflecting on the need to re-discover and re-consider the core elements of the musical material (sound-silence), after they have been modified by society and its productive system, which denaturalised (allergy to the aura) and transformed them into that which can be accepted and mercantiled, that is, commodified.

The structural relevance of silence in *Umbral de la Desolación* raises an ontological question about its qualitative nature. My argument is that silence could be approached following a similar perspective to that previously presented when considering time as heterogeneous and its stratified structure as heterochronic and dischronic. In this hypothesis silence is always considered as factual and time-dependent, not as pure abstraction. On a linguistic level the term is defined as the absence of sound, an unobtainable abstraction. That is what the mapping of the sound-silence relationship is actually depicting. But each silence has a different qualitative nature, which directly affects the way it is perceived: the end-of-phrase silence is not qualitatively the same as the silence that interrupts a phrasal development. So: even when they both have the same empirical time-length they are perceived as having different durations. The energies that take place and construct musical time, its strata and their dialectical relationship affects the quality of silence: directionality, tempo, pitch structures, loudness, etc. Part of what all these analyses show is the qualitative difference of silence(s) in *Umbral de la Desolación*.

One further remark can be made here on the potential influence of John Cage's ideas on Marco's consideration of silence (see 2.2 Critique of previous scholarship). According to Eric de Visscher three different stages could be distinguished in the development of Cage's approach to the notion of silence, both in his writings and his works (Visscher 1989: 48-54): a structural notion, a spatial notion and a notion of silence as the absence of any intention or purposiveness. At first silence is considered by Cage in the traditional way, as absence of or minimal sound, but it is not subordinated to the latter: sound originates in silence (structural notion). This notion is developed into a non-negative approach to the definition of silence, which is not considered any more as absence but as presence: silence consists of sounds, it resounds in sounds and it is pregnant with sounds. Consequently both sound and silence become two versions of a generalized arch-silence (see Cobussen 2002: Section III). In his 1958 reading entitled 'Composition as Process' Cage introduces the notion of silence as absence of intention, silence becoming the non-intentional (ambient) sounds that can be perceived when an intentional sound finishes. Silence stops

being the time-lapse between two sounds; it is fully re-considered and re-defined as something qualitatively different from the absence of sound.

The previous discussion of the sound/silence dualism has demonstrated its importance on a structural level, justifying its relevance to a heterochronic consideration of musical time. It takes as a point of departure a time-based approach, linked to the Bergsonian idea of duration, raising a critical statement towards society and, at the same time, posing the question of the need for a qualitative understanding of silence.

### Pizzicati

In this section I will separately consider the pizzicato bars, given their relevance, as demonstrated by prior analyses (tempo and sound/silence), in order to examine their inner structure, their relationship with the surrounding musical events and their overall correlations. The following example shows all the pizzicati exactly as present in the score:

Example 4.6: *Umbral de la Desolación*: Pizzicato bars.

With the exception of the fourth set, all pizzicato bars contain two different pitch classes, one of which is repeated at an octave or double-octave distance. Their vertical representation (Example 4.7) shows how some of the pitch structures are repeated; such is the case of both sets two and eight and sets three and six.



Example 4.8 is a reduced harmonic version in which these repetitions become patent.

Example 4.7: *Umbral de la Desolación*: Pizzicato bars - vertical representation.

Example 4.8: *Umbral de la Desolación*: Pizzicato bars - harmonic version.

The first two sets of pizzicati are constructed with pitches taken from the preceding theme, being a retrograde reduction of those key notes that constitute the essence of its melodic outline. Both phrases have a convex arch-like structure, which departs and ends on the same note.

Example 4.9: *Umbral de la Desolación* (b. 1-3): Phrase I.

Example 4.10: *Umbral de la Desolación* (b. 4-6): Phrase II.



The intervallic relationship between these two phrases, which will be analysed in the following section (visually supported by Figure 4.8), is evident and interesting. A new argument, connected to the previous discussion of the possibility of qualitative consideration of silence, might arise from what has been showed: silence in between pizzicati provides the musical discourse with a space for reflectiveness. The composer uses that space to create two closed structures in which that reflection is addressed backwards, against the directional arrow of time.<sup>215</sup>

The third set of pizzicati works altogether differently. It functions as a hinge set, both as backward reflection and forward preparation, defining the pitch content of the first sub-phrase of the following fragment (for the first time Marco employs silence to create two defined sub-phrases). When working reflectively it presents, in contrast to the two previous phrases, the same descending melodic outline; the arch-like structure is thus abandoned:

Example 4.11: *Umbral de la Desolación* (b. 7-12): Phrases III and IV.



<sup>215</sup> The relationship between the directionality implied in the pitch structure of the *pizzicato* bars and that implied in their dynamic structure will be considered in the following section, consisting of an analysis of loudness and dynamics in *Umbral de la Desolación*.

Figure 4.8 - Tomás Marco: *Umbral de la Desolación*  
(Roberto Alonso: violin)

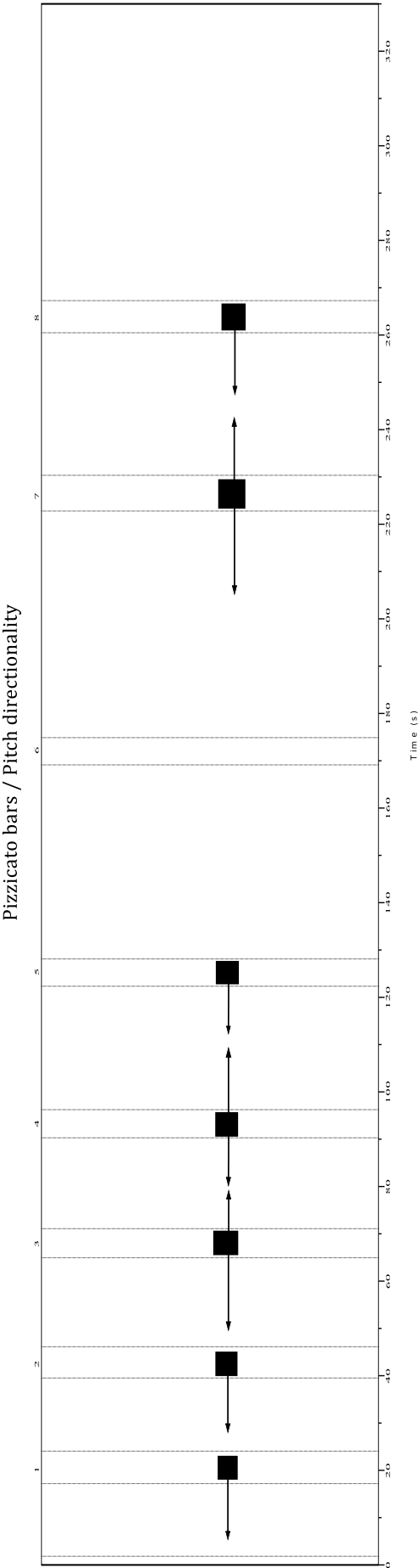
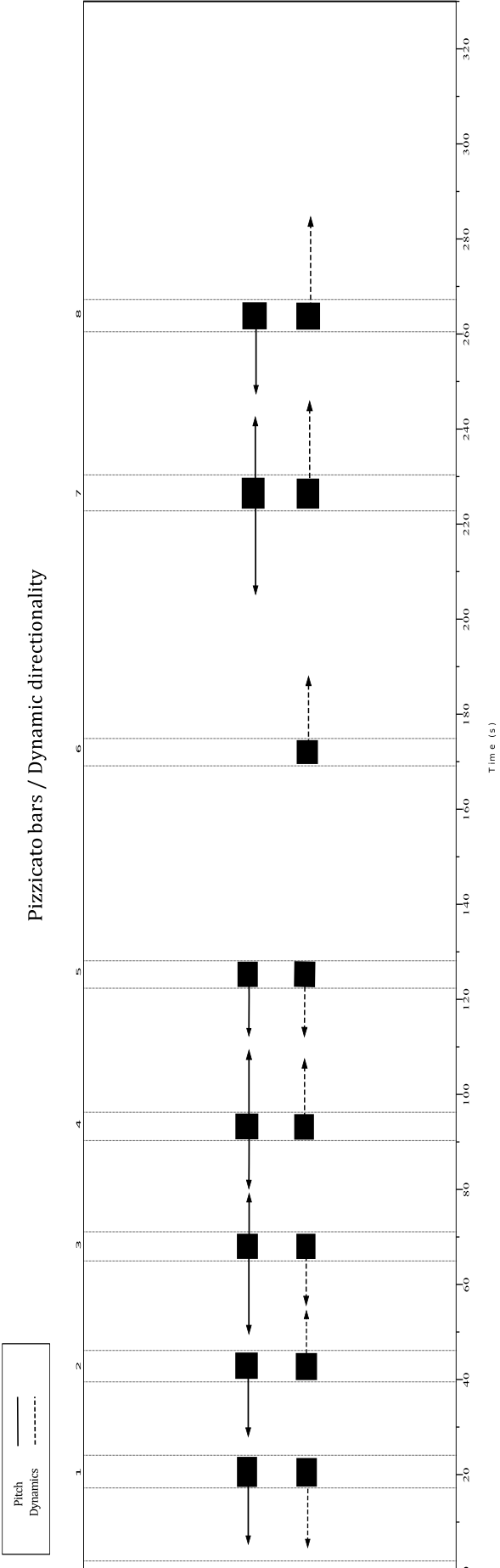


Figure 4.14 - Tomás Marco: *Umbral de la Desolación*  
(Roberto Alonso: violin)



The only example of a set with non-repeated notes is number IV. The composer employs a new pitch-relation structure: the first two notes of the pizzicati set work reflectively, following the melodic outline of the previous sub-phrase; the third note sets the pitch around which all of the following phrase develops: a recurring G# that functions as an *ostinato* or drone and which does not relate at all to the pitch-content of the previous phrase.

Example 4.12: *Umbral de la Desolación* (b. 12-18): Phrases IV and V.



The fifth set of pizzicati returns to the structure employed in the two first phrases, even if the arch-like structure of the melodic line is abandoned. A vague preparation of the coming pitch-content could be traced in the employment of the G# (resembling the previous set, see Example 4.14) but it would not be completely justified to consider it intentional, as if it had a hinge-like nature: the G# is one of the general pitch centres of *Umbral de la Desolación*.

Example 4.13: *Umbral de la Desolación* (b. 15-19): Phrase V.



Example 4.14: *Umbral de la Desolación* (b. 19-26): Phrase VI.





The sixth set of pizzicati is unique to the extent that it is apparently a-referential. It relates neither to the previous (Example 4.15) nor to the following phrase (Example 4.16). Nevertheless, as in the previous set, a vague connection could be traced, reflecting backwards, between the first two pitches and those found at bar 20. However, that relation is hardly significant enough to make it referential. What is certainly relevant here is how the composer employs these pizzicati within the broader structural frame: this set repeats the pitches of set III (Example 4.11). So a set that seems to be an isolated event, in as far as it does not relate to any of the immediate (both prior and following) musical discourse, is introduced by the composer in order to create a sense of continuity in the general structure of the work. If musical time is structured through memory, Marco is playing with short-term and long-term memory as well as with the psychology of perception. The conceptual implications of such an approach to musical time will be analysed in the philosophical considerations at the end of this section.

Example 4.15: *Umbral de la Desolación* (b. 20-26): Phrase VI.

The image displays two musical staves with various performance instructions and dynamic markings. Red circles highlight specific notes in both staves.

**Top Staff:**

- Notes: G4 (circled), A4, B4 (circled), C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137



Example 4.16: *Umbral de la Desolación* (b. 26-34): Phrase VII.

Example 4.16: *Umbral de la Desolación* (b. 26-34): Phrase VII. The score is divided into two systems. The first system starts with 'Pizz.' and 'p', followed by 'arco' and 'sul tasto' with 'f', then 'sul ponte' with 'mp'. It includes dynamic markings p, mp, mf, f, mf, f, p, and mp. The second system is marked 'Tempo' and includes 'sul tasto', 'sul ponte', 'ord.', and 'acc.' with dynamic markings mp, f, mf, mp, and mf.

In the following set we find, for the second time (as in the third one), a hinge-like reference, that is, both reflective and preparative. Example 4.17 shows the relation between the pizzicati and the pitches of the previous phase and Example 4.18 their relation to those of the following sub-phrase. Interestingly, the arch-like structure (employed in the first two sets) of the melodic outline is inversely repeated, with a concave shape, employing as a starting point the opening pizzicato and as a closing element the final note of the following sub-phrase.

Example 4.17: *Umbral de la Desolación* (b. 27-35): Phrase VII.

Example 4.17: *Umbral de la Desolación* (b. 27-35): Phrase VII. The score is divided into two systems. The first system starts with 'arco' and 'sul tasto' with 'f', followed by 'sul ponte' with 'mp'. It includes dynamic markings f, mp, mf, f, p, and mp. The second system is marked 'Tempo' and includes 'sul tasto', 'sul ponte', 'ord.', and 'acc.' with dynamic markings mp, f, mf, mp, and mf. The final part of the score is marked 'Tempo Pizz.' with dynamic markings p, mp, and mf. Red circles highlight specific notes in both systems.

Example 4.18: *Umbral de la Desolación* (b. 35-41): Phrase VIII.

The last set (Example 4.18), placed before what could arguably be defined as the coda (Example 4.19), returns to the reflectiveness of the first two. Beyond its relation to the immediate musical discourse, Marco is repeating the pitch content of the second set and, thus, insisting on the relevance given to the overall structural coherence of the work, as he had already done with the previously discussed parallelism between sets III and VI.

Example 4.19: *Umbral de la Desolación* (b. 42-48): Coda.

The consideration of *tempi* and the sound-silence relationship has already demonstrated the structural relevance of the pizzicato bars: the preceding analysis provides specific examples and analytical background. These bars represent the thread that knits together the musical discourse; they are, metaphorically speaking, the structural sewing. Such an understanding raises the possibility of a philosophical consideration that works on terms similar to those that will be developed when analysing the intervallic structure.

To the extent to which those pizzicato bars are elements that logically construct or establish the coherence-over-time of the work, they can be related to the idea of form, as presented by Adorno in his *Aesthetic Theory*: “the quintessence of all elements of logicity, or, more broadly, coherence in artworks, is form” (Adorno 2004a: 185). The appearance of unity in artworks is feigned, as they are always necessarily fragmentary. “The articulation, by which the artwork achieves its form, also always coincides in a certain sense with the defeat of form. If a gapless and unforced unity of form and the formed succeeded, as is intended by the idea of form, this would amount to be the achievement of the identity of the identical and nonidentical [*sic*]” (Adorno 2004: 192). Furthermore, “the unity of artworks cannot be what it must be: the unity of the multiplicitous; in [*sic*] that unity synthesises, it damages what is synthesised and thus the synthesis. Artworks suffer from their mediated totality no less than from their immediateness” (Adorno 2004: 194).

But, how does this relate to the concept of time and how does it emanate from the consideration of *Umbral de la Desolación*? Firstly, the Adornian understanding of time is implicit in his definition of form, as it is a background referential element in all his philosophy. Secondly, I would like to argue that, returning to the inescapable hermeneutic circle, it is difficult to assert the directionality of the analytical process. It might appear, a priori, that Adornian concepts are being artificially applied on Marco’s work, but is it not the opposite? When the consideration of the *pizzicato* bars leads to the conclusion that they are employed by the composer as the structural sewing of the work, knitting together the musical discourse, does this not justify the connection with and, in some manner, naturally lead to Adorno’s idea of a nexus of meaning, when he argues that “the determination of the totality of the artwork is its determination as a nexus of meaning. The reciprocal relation of whole and parts is supposed to shape the work as something meaningful to such an extent that the quintessence of this meaning coincides with the metaphysical content. Because the nexus of meaning is constituted by the relation of elements - and not just an atomistic fashion in something given that is sensual - what can justly be called the spirit of artworks should be comprehensible in that nexus” (Adorno 2004a: 199).



The fragmentary nature of *Umbral de la Desolación*, demonstrated in the previous study of the sound-silence dualism, can be seen as an example of the mimetic moment of art, therefore becoming a critique of an alienated society. Nevertheless, the processual nature of art, which Adorno understands as a consequence of its temporal nucleus and a result of the dialectical relation between the whole and its parts, transcends this fragmentation. Marco presents the contradictory, the divergent, and attempts to resolve it by coherently articulating the musical discourse; that is, he establishes a nexus of meaning through the placement and structural relevance of the pizzicati bars. In doing so, Marco attempts to present a utopian solution of the irresolvable.

### **Dynamics - Amplitude**

The consideration of dynamic values will be carried out, in the first place, on a phrase-by-phrase basis, taking the *pizzicato* bars as referential structural points. I shall take as a point of departure a visual examination of the Sonic Visualiser loudness analysis of each separate phrase (Figure 4.9), which will be reduced to a simplified graph (Figure 4.10). A general graph will be presented to outline the general dynamic structure of the work (Figure 4.11).

Figure 4.9 presents a direct implementation of the data obtained through a loudness analysis on a phrasal level, which has been subsequently transformed (in Figure 4.10) into cubic Bézier curves, parametric curves that depict a directional simplification of the given data. Bézier curves generate easy-to-analyse visual models. Four different visual dynamic models can be distinguished throughout *Umbral de la Desolación*: the first one (phrases I and II) results from the addition of a concave and a convex function; the second one (phrases III, IV and VI) is an almost flat function with a final decreasing tendency; the third one (phrases V and VIII) comprises a single concave function; the last is an inverted version of the first model, resulting from the addition of convex and concave functions (phrase VII and Coda). These models can be used to understand the overall dynamic structure of the work, as well as the way in which Marco models one more element of the tension-over-time structures that define the heterochronical nature of musical temporality.

Figure 4.9 - Tomás Marco: *Umbral de la Desolación*  
(Roberto Alonso: violin)

Amplitude / Analyses by phrase

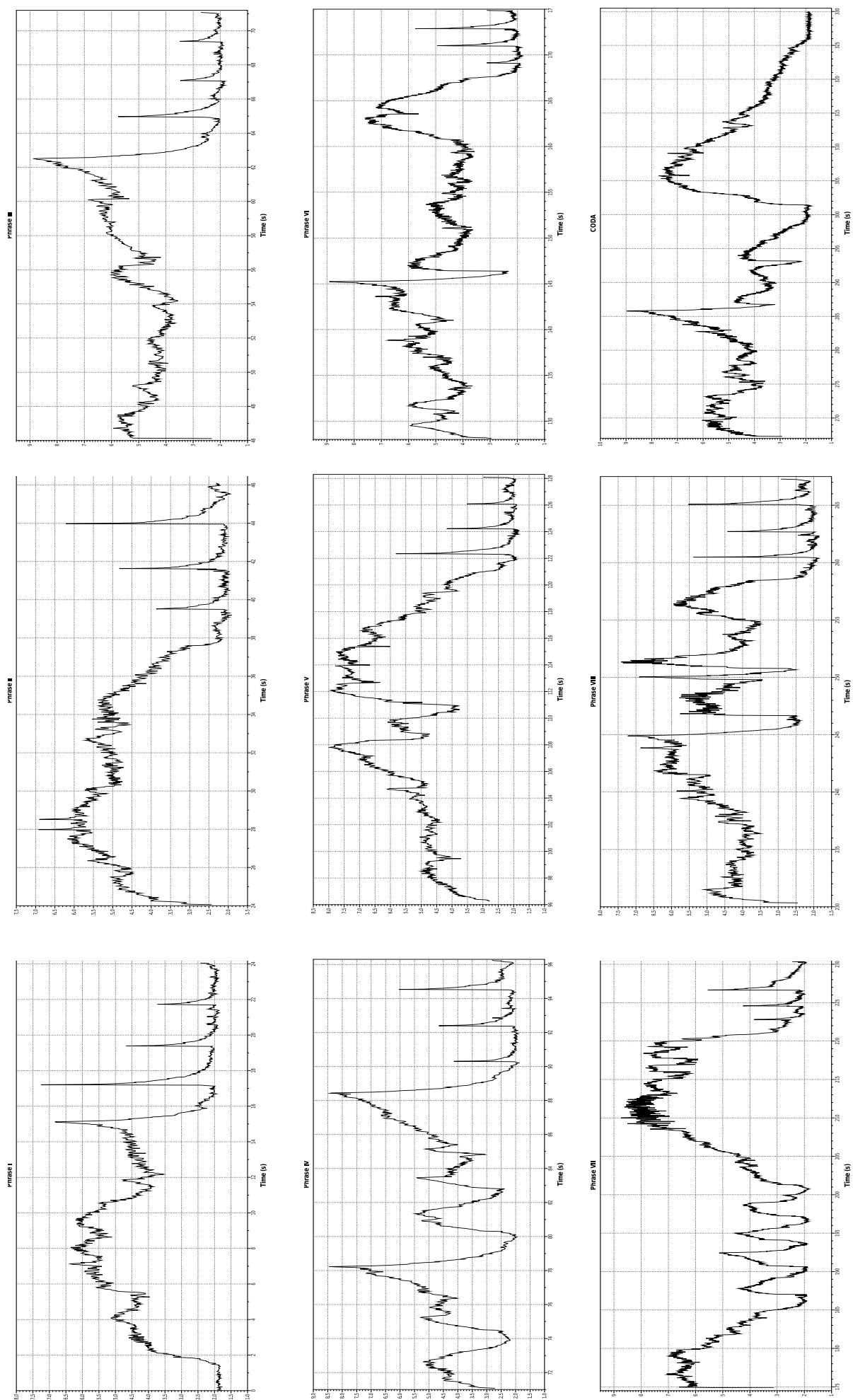


Figure 4.10 - Tomás Marco: *Umbral de la Desolación*  
(Roberto Alonso: violin)

Bézier Amplitude Curves / Analyses by phrase

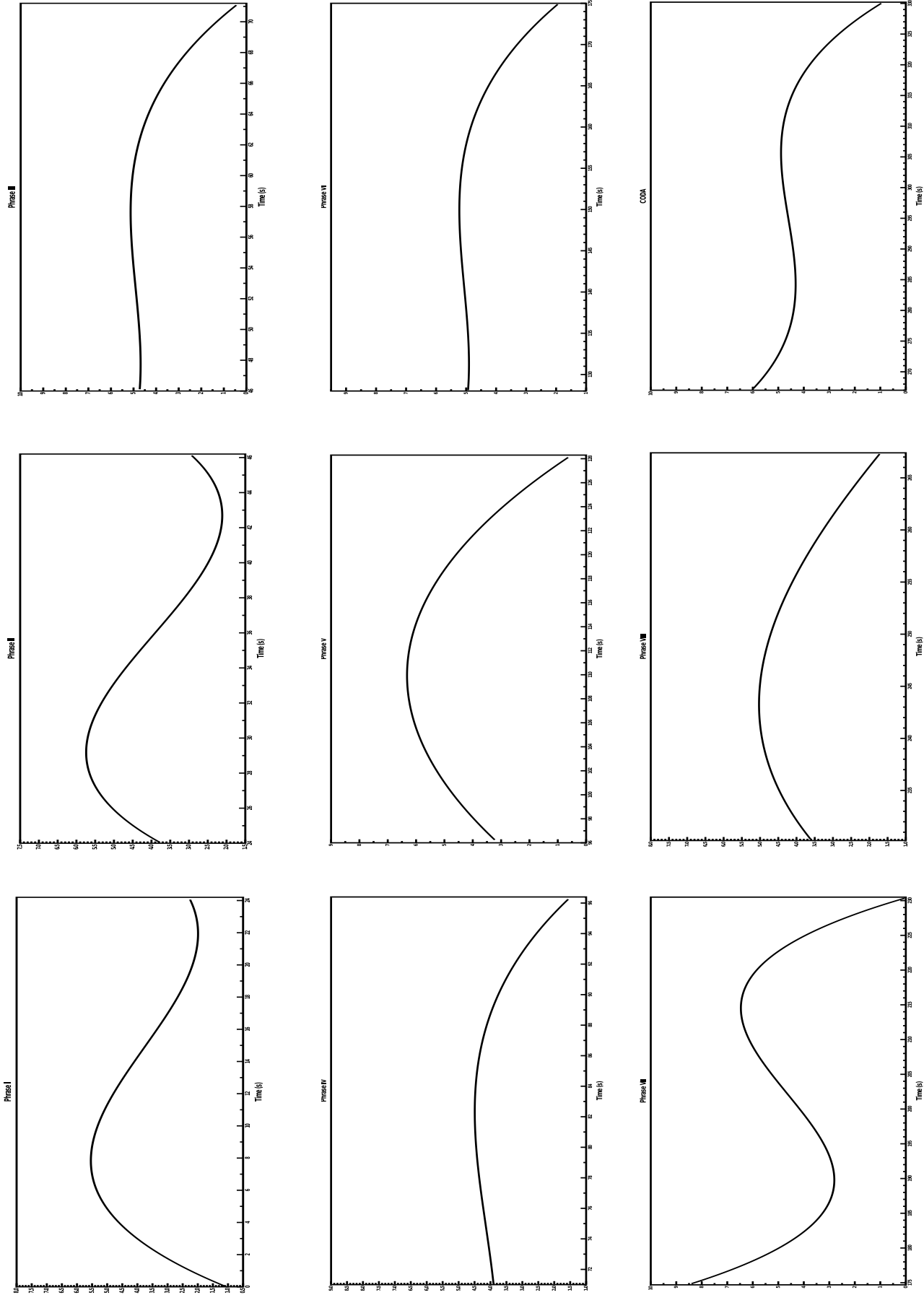
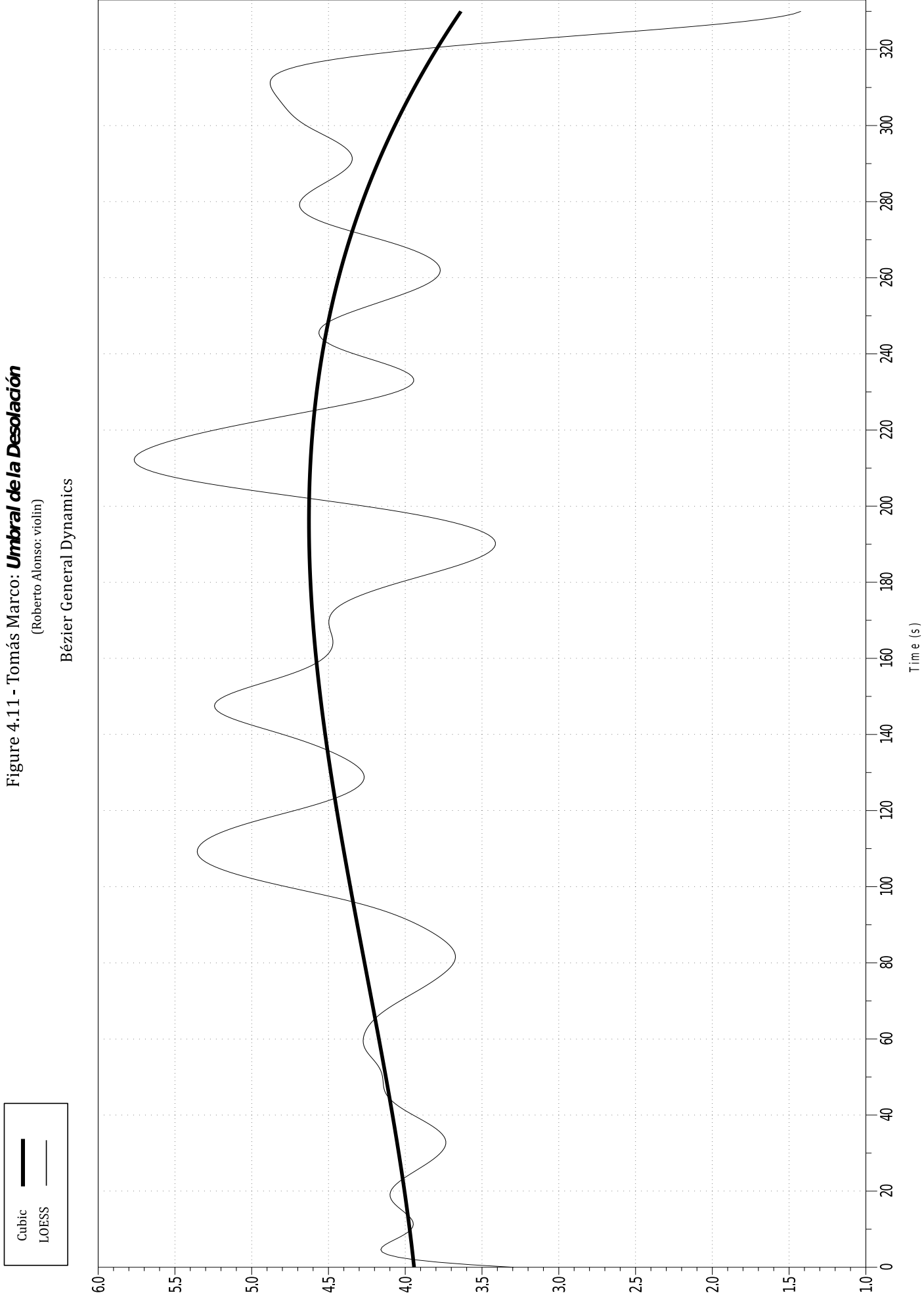


Figure 4.11 - Tomás Marco: *Umbral de la Desolación*  
(Roberto Alonso: violin)  
Bézier General Dynamics



A different approach to the previous analyses can be adopted taking as a starting point the dynamic markings found in the score. The next example shows the way they are presented, on a phrasal level, becoming significant when compared to the previous visual examination:

Table 4.4: Tomás Marco, *Umbral de la Desolación*: Notated dynamics.

<b>I</b>	<i>mp</i> $\text{>}$ <i>mp</i> $\text{>}$   <i>mf</i> $\text{>}$
<b>II</b>	<i>mp</i> $\text{>}$ <i>f</i> $\text{>}$   <i>p</i> $\text{<}$
<b>III</b>	<i>f</i> $\text{>}$ $\text{<}$ <i>mf</i> $\text{>}$   <i>mf</i> $\text{>}$
<b>IV</b>	<i>mp</i> <i>mf</i> $\text{>}$   <i>mp</i> <i>mf</i> $\text{>}$   <i>p</i> $\text{<}$
<b>V</b>	<i>mp</i> <i>mf</i> $\text{>}$ <i>mp</i> <i>f</i> <i>f</i> $\text{>}$   <i>mf</i> $\text{>}$
<b>VI</b>	<i>mf</i> <i>mp</i> <i>p</i> <i>f</i> $\text{<}$ <i>f</i> $\text{<}$   <i>f</i> $\text{>}$ <i>p</i> <i>mp</i> <i>mp</i> $\text{<}$ $\text{>}$   <i>p</i> $\text{<}$
<b>VII</b>	<i>f</i> <i>mp</i> $\text{>}$ <i>mf</i> <i>f</i> <i>p</i> <i>mp</i>   <i>mp</i> $\text{<}$ <i>f</i> <i>mp</i> <i>f</i> <i>mf</i> <i>f</i> <i>mp</i> <i>f</i> <i>mf</i>   <i>p</i> $\text{<}$
<b>VIII</b>	<i>mp</i> $\text{>}$ $\text{<}$   <i>mp</i> $\text{>}$ <i>f</i> <i>mp</i> $\text{<}$ <i>mf</i> $\text{>}$   <i>p</i> $\text{<}$
<b>CODA</b>	<i>mf</i> $\text{<}$ <i>mf</i> $\text{>}$ $\text{<}$   <i>f</i> <i>mp</i> <i>f</i> $\text{>}$ <i>mf</i> $\text{<}$ <i>ff</i> $\text{>}$ <i>pp</i>

Two more significant elements will be considered in this section: phrase ending and pizzicato bar dynamics. Regarding the first one, I would like to stress how Marco recurrently employs abrupt *crescendi* at phrase endings (this is the case in phrases I, III, IV - Example 4.20), sub-phrase endings (first part of phrase IV, VI, VIII and the Coda - Example 4.21) or in the middle of phrases (as in phrase V or VII - Example 4.22).

Example 4.20: *Umbral de la Desolación*: Phrase ending *crescendi*.

Phrase I - bar 2

Phrase III - bars 8-9

Phrase IV - bar 13

ord. *più e più pressione d'arco*      *vibratiss.*

Example 4.21: *Umbral de la Desolación*: Sub-phrase ending *crescendi*.

Example 4.21 displays four musical phrases from the piece *Umbral de la Desolación*, each ending with a *crescendo*. The phrases are: Phrase IV (bars 11-12), Phrase VI (bars 21-22), Phrase VIII (bars 37-38), and Coda (bars 43-44). The notation includes dynamic markings (*mf*, *f*, *mf*) and performance instructions such as *ord.*, *ponte al tasto*, *molta pressione d'arco*, and *gliss*. The *crescendo* is indicated by a hairpin symbol.

Example 4.22: *Umbral de la Desolación*: *Crescendi* in the middle of phrases.

Example 4.22 shows two musical phrases from *Umbral de la Desolación* with *crescendi* occurring in the middle. Phrase V (bars 15-16) and Phrase VII (bars 31-32) are shown. The notation includes dynamic markings (*mf*, *mp*) and performance instructions such as *più e più pressione d'arco*, *ord.*, *sul tasto*, and *sul ponte*. The *crescendo* is indicated by a hairpin symbol.

We are faced here with a gesture which, through its repetition, becomes relevant to the work on an expressive and structural level. It is through these repetitive *crescendi* that loudness peaks, in my recording, are reached (Table 4.5).<sup>216</sup> They consequently become crucial, as well, on the tension-over-time dynamic structure of the work.

Table 4.5: Tomás Marco, *Umbral de la Desolación*: Loudness peaks.

Peak	Loudness	Time (s)
1	6.82	15.22
2	8.85	62.61
3	8.45	78.33
4	8.42	88.52
5	7.97	107.90
6	8.91	145.34
7	8.61	211.52

<sup>216</sup> The loudness measure units employed throughout are based on a perceptual model derived from the Bark auditory model. The Bark Scale is a psychoacoustically-informed frequency scale, which ranges from 1 to 24 Barks corresponding to the first 24 critical bands of hearing (see Bullock 2008: 75). Such a scale is not strictly objective as the Decibels SPL measurements that might be depicted in a spectrogram analysis. Nevertheless, there is a partial proportionality (not direct) between both scales that justifies the use of the SV scale model on the cases considered in the current analysis. Its employment introduces, as well, subjective perceptual elements in the consideration of loudness.

8	7.22	245
9	8.96	285.92
10	7.57	305.83

A consideration of time-distance between peaks is relevant at this point. The following chart summarises this:

Table 4.6: Tomás Marco, *Umbral de la Desolación*: time distance between peaks.

<b>Peaks (s)</b>	15.22	62.61	78.33	88.52	107.90	145.34	211.52	245	285.92	305.83
<b>Difference (s)</b>		47.39	15.72	10.19	19.38	37.44	66.18	33.48	40.92	19.91
<b>Relative difference (s)</b>			- 31.67	- 5.53	+ 9.19	+ 18.06	+ 28.74	- 32.7	+ 7.44	- 21.01
<b>Overall Time / Proportions</b>	$\frac{1}{4}$ (82.25)			$\frac{1}{2}$ (164.5)			$\frac{3}{4}$ (246.75)		4/4	

Table 4.6 provides some interesting data: on a comparative level, the distance between peaks is progressively reduced up to the end of the fourth phrase, in bar 13 (see Table 4.7). My argument is that this entails an increase of the tension-over-time dynamic structure, resulting from the feeling of acceleration implied by the temporal positioning of peaks, which is portrayed, at a performative level, by the increase of the loudness measurements towards the fourth peak. That section of the work presents all the material that will be developed after the fifth phrase, when phrases become longer, presenting a recurrent two sub-phrase structure. The previous tendency is thus reversed; peaks become increasingly spaced out, up to the seventh one, in bar 32 (seventh phrase), where the expressive climax of *Umbral de la Desolación* is reached. Following the previous argumentation we could assert that a deceleration is implied, portraying a growing effort to reach every new peak and, in doing so, building up to the expressive climax of a work conceived as lament. It is through the contrast between the first section, in which peaks succeed one another in an increasingly faster manner, and the second, where the distance between them is augmented, that the tension-over-time dynamic structure of the work is established. Figure 4.12 and its Bézier simplification, Figure 4.13, visually exemplify this argument.

Figure 4.12 - Tomás Marco: *Umbral de la Desolación*  
(Roberto Alonso: violin)

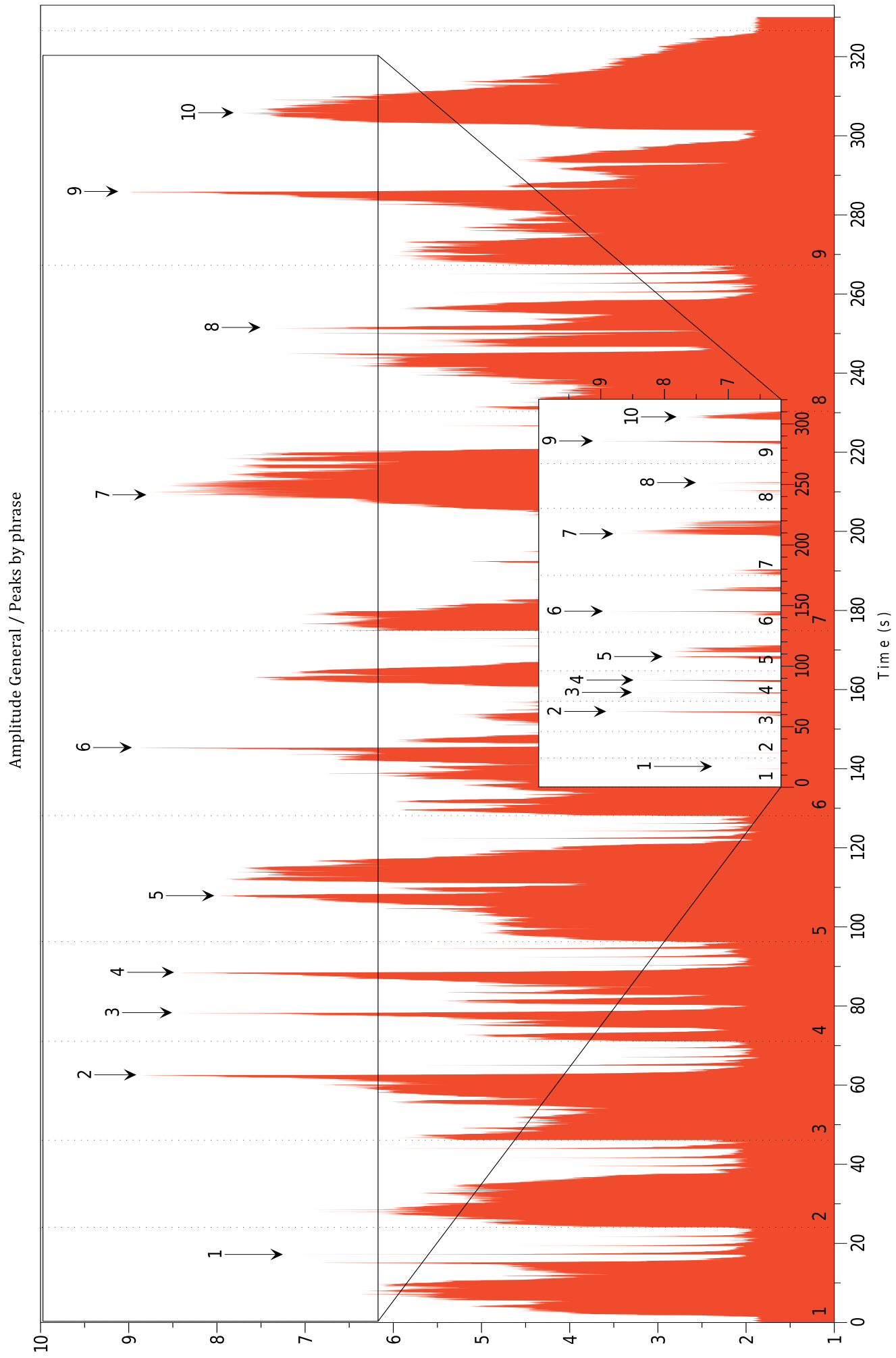




Figure 4.13 - Tomás Marco: *Umbral de la Desolación*  
(Roberto Alonso: violin)

Amplitude Bézier / Peaks

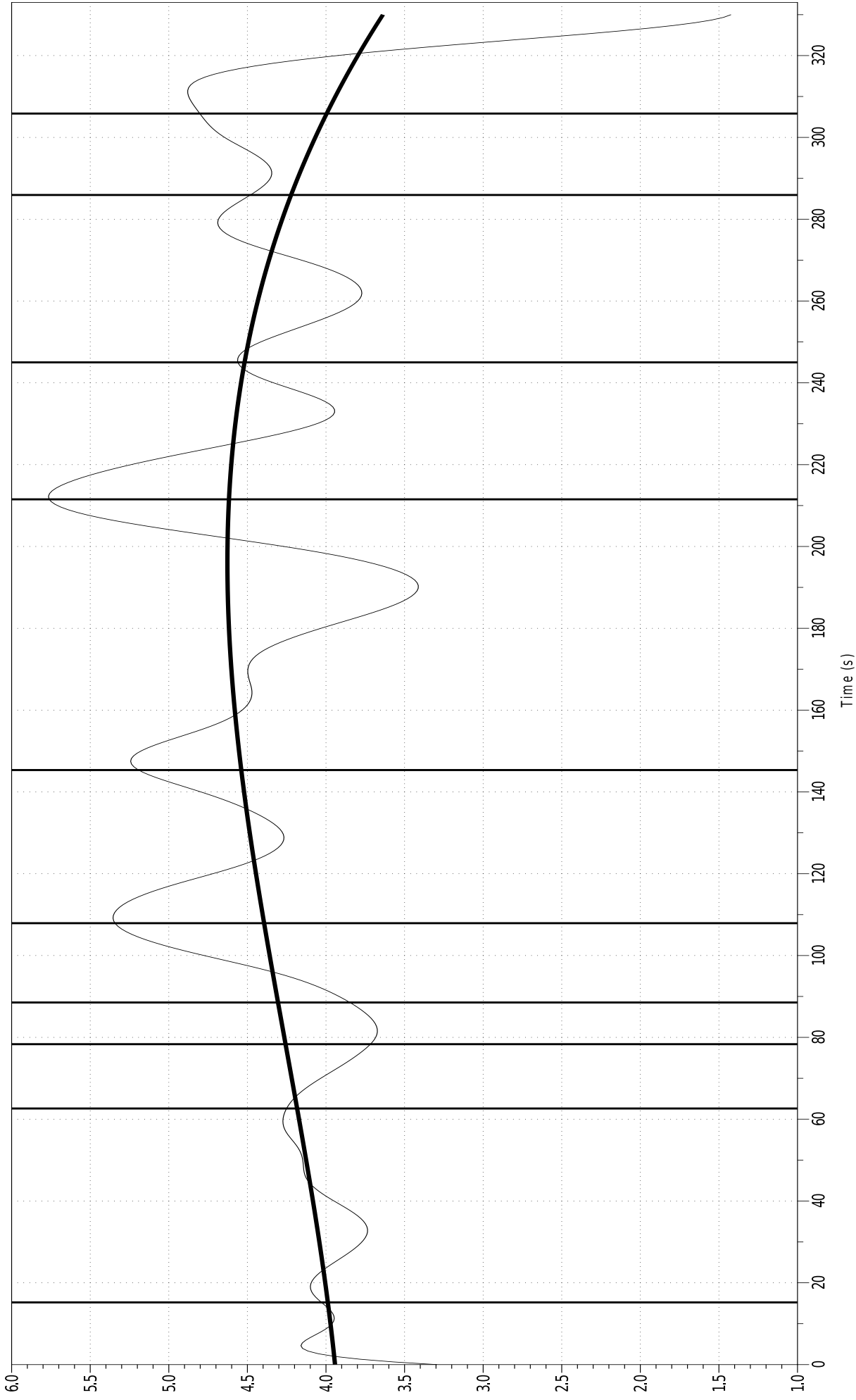










Table 4.7: Tomás Marco, *Umbral de la Desolación*: Peaks / Phrase Structure.

Peak	Bar	Phrase	Placement
1	2	I	End
2	9	III	End
3	12	IV	Middle
4	13	IV	End
5	16	V	Middle
6	22	VI	Middle
7	32	VII	Middle
8	38	VIII	Middle
9	44	Coda	Middle
10	47	Coda	End

The dynamic construction of the pizzicato bars, as I have mentioned above, becomes significant, as well, for the general tension-over-time dynamic structure of the work. The pizzicato bars work as linking elements within the musical discourse, adding forwardness, reflectiveness or bringing to a halt the temporal flow of *Umbral de la Desolación*. Such a position is reinforced or questioned by the directionality implied in the dynamic markings:

Table 4.8: Tomás Marco, *Umbral de la Desolación*: Pizzicato dynamics.

<b>I</b>	<i>mf - mp - p</i>	
<b>II</b>	<i>p - mp - mf</i>	
<b>III</b>	<i>mf - mp - p</i>	
<b>IV</b>	<i>p - mp - mf</i>	
<b>V</b>	<i>mf - mp - p</i>	
<b>VI</b>	<i>p - mp - mf</i>	
<b>VII</b>	<i>p - mp - mf</i>	
<b>VIII</b>	<i>p - mp - mf</i>	

My argument here is that the direction (*crescendo* or *diminuendo* - shown in the right column of Table 4.8) implied by the dynamic markings of the score (shown in the left column of Table 4.8) works as either a forward driving - *crescendo* - or backward slowing - *diminuendo* - energy within the general phrasal structure. A comparative analysis with the previously discussed directionality implied on the

pitch structure of the *pizzicato* bars, visually exemplified in Figure 4.14 (see p. 193), will raise some interesting conclusions.

On a pitch level, the first two phrases work in a reflective manner: the dynamic direction follows such a pattern in the first but not on the second one, in which a forward-moving energy is implied by the *crescendo*. The two following sets work as hinge-sets, as backward reflection and forward preparation, but the dynamic direction of the first and second sets is repeated: diminuendo on the third and crescendo on the fourth. The fifth set resumes the referential pitch structure of the first two, paralleled by the implied diminuendo. In the last three sets, placed at the end of progressively lengthening phrases, Marco implies a forward-driving energy in the repetition of the crescendo structure, even if on a pitch level they are all of a different nature: a-referential (sixth), hinge (seventh) and backward reflective (eighth). This leads us to a possible unified consideration of the inertial flowing of the temporal construction of two different aspects of the *pizzicato* bars, that is, two heterochronic layers of a single time-event (Figure 4.14).

Some of the questions raised in the previous analyses become relevant when considering dynamics and loudness in *Umbral de la Desolación*. Firstly, I shall recall my argument for a qualitative consideration of silence (section 4.1: Sound/Silence). As I have pointed out, Sonic Visualiser maps silence as an abstract entity, simply considered either as the absence of sound or as any sound occurring under perceptual levels, which are defined as a universal objectified standard. This approach based on purely physical measurements prevents any qualitative approximation to the phenomena. I argue that two key elements, combined, define the intensity of silence: its duration (with its Bergsonian connotations, relevant in Cage's thinking) and its loudness. Speaking of the loudness of silence does not seem to make sense either on a physical or even linguistic level. Nevertheless, we should bear in mind that we are talking about musical silence, which does not always coincide with physical silence. Musical silence arises instead from the relation between the score, the perceptual level (edge of perception) and the interpretative elements. The repeated gesture of the abrupt *crescendi* before the end of phrases, before silence, is a recurrent attempt by the composer to achieve silences of a greater loudness. Once the

performative gesture of the crescendo is finished and sound achieves its loudness peak, even if the reverberation is still present, silence starts, becomes central. It is louder, more painful, uncomfortable, it is the non-identical, rejected and oppressed by society, shouting from within the musical work. Thus, silence becomes a critical instance of a world dominated by sound, by noise, as pollution, as entertainment, as background; a sound (a society) that is increasingly loud requires a silence which escapes from its quietness to counteract it.

A very interesting connection can be traced here with John Cage's spatial notion of silence, mentioned in the previous analysis of the sound/silence dualism and developed in his readings 'Lecture on Nothing' and 'Lecture on Something' written in 1950 (Cage 2002). Cage intends to define silence from a non-negative approach, that is, not as absence, but as presence: silence consists of sounds, it begets sound. It is thus defined as a space pregnant with sounds; it can consequently be full, encompassing, even loud. Even if the idea of a loud silence is reached through a different reasoning process to that developed above, it does imply, nevertheless, some relevant connections; this notion was most clearly employed in Cage's *Waiting* for solo piano, composed in 1952.

### **Intervallic Structure**

The analysis of intervallic structures (visually exemplified in Table 4.9) will be carried out from two different perspectives: in the first place I shall consider those that prove to be relevant on a general phrasal level; secondly, I shall discuss the importance of some intervallic gestures, which are repeated throughout the piece. As a conclusion to this study I shall propose how Adorno's and Bergson's intellectual worlds come into play and enlighten an understanding of the intervallic structure over time of *Umbral de la Desolación*.

Phrases I and II start with identical intervallic structures (+3 +7 -2), eventually interrupted, but resumed in the closing glissando of the *arco* section. This structure becomes the basis of the opening gesture of Phrase III, as well as that of both sub-phrases of Phrase IV. In these last three cases the structure is inverted and slightly varied, as follows: -3 -6 +1/-4 -4 +1/-4 -6 +1 (Example

Table 4.9 - Tomás Marco: *Umbral de la Desolación*

## Intervallic Structure

(Augmented and diminished intervals are indicated in italics)

<b>I</b>	+3 +7 -2 +7 -1 Gliss -3	Pizz (+3) -9 -3 (+9)
<b>II</b>	+3 +7 -2 +4 -2 Gliss -3	Pizz (+7) -2 -10 (+7)
<b>III</b>	-3 -6 +1 -5 +4 <u>-4</u>	Pizz (+13) -8 -12 (+16)
<b>IV</b>	-4 -3 +1 <u>+3</u>   (+13) -4 -6 +1 <u>-7</u>	Pizz (+16) -10 -17 (+11)
<b>V</b>	+1 -12 <u>+7</u> +5 -1 <u>-3 +8 -8 +7 Gliss</u>	Pizz (+5) -5 -7 (-1)
<b>VI</b>		
	<b>-1</b> +11 +6 -1 -1 +1 +7 -3 -3 (+8)	
	<b>-2</b> +2 Gliss (-5) +7 -8 +4 -8 <u>-5</u>	Pizz (+3) -3 -8 (-2)
<b>VII</b>		
	<b>-1</b> +6 -3 +3 -6 Gliss (-2) [Harmonics ] (+1) -6 +6 -6 [End] (-7)	
	<b>-2</b> -1 -11 <u>+8</u> +3 -11 +17 +1 -16 +28 -6 -22 +17 -2 -15 +19 -12	
		Pizz (+17) -17 -7 (+3)
<b>VIII</b>		
	<b>-1</b> +11 -4 -7 +7 +5 +2 +3 +3 Gliss (-3) <u>+4</u> (+2)	
	<b>-2</b> -10 +8 +2 -4 +2 +7 -3	Pizz (+14) -14 -10 (+22)
<b>Coda</b>		
	<b>-1</b> -2 Gliss (-2) +5 -7 +3 -7 Gliss (-1) <u>-2</u>	
	<b>-2</b> [Harmonics] -6 +6 [End] <u>-5</u>	

4.23). My argument here is based on the assumption that these small variations are still recognised as similar through memory; Marco thus, in a sense, playing with the Adorno-influenced dialectical relationship between identity and non-identity of themes.

Example 4.23: *Umbral de la Desolación*: Intervallic Structure.

This musical example shows five phrases of music in 4/4 time, each with a dynamic marking. Phrase I starts with a mezzo-piano (*mp*) dynamic. Phrase II also starts with *mp*. Phrase III begins with a forte (*f*) dynamic. Phrase IV - a starts with *mp* and moves to mezzo-forte (*mf*). Phrase IV - b starts with *mp* and moves to *mf*. The notation includes various intervals and melodic lines across five measures.

Phrases V and VII abandon the use of repeated intervallic structures, being instead constructed around pitch centres, which will be considered in the following section. Marco employs a modified version of the second and third intervals of the opening phrase, a +7 -2 semitone set, as the basis for the development of the first sub-phrase of Phrase VI, becoming a +6 -1 set in its first bar and +7 -3 in the second.

Example 4.24: *Umbral de la Desolación* (b. 20 and 21).

This musical example shows measures 20 and 21 of the piece. Measure 20 starts with a mezzo-piano (*mp*) dynamic and includes a piano (*p*) marking. Measure 21 begins with a forte (*f*) dynamic. The notation shows a melodic line with various intervals and a crescendo in measure 21.

The intervallic pattern employed in the second sub-phrase (-8 +4 -8) is also repeated with minor variations, in the first part of the Coda, the initial -8 +4 -8 semitone structure being altered to a -7+3-7:

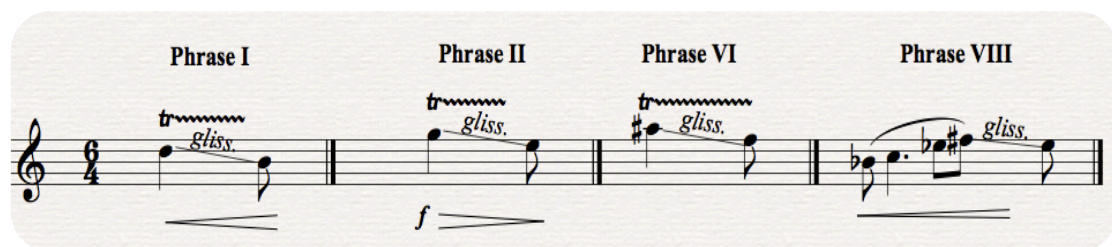
Example 4.25: *Umbral de la Desolación* (b. 24 and 43).

This musical example shows two sections: Phrase VI - b. 24 and Coda - b. 43. Phrase VI starts with a mezzo-piano (*mp*) dynamic. The Coda section starts with a mezzo-forte (*mf*) dynamic. The notation shows melodic lines with various intervals and dynamics across two measures.

Further connections are traced by the composer through the employment of what I would define as intervallic gestures, that is, single intervals, which acquire a structural meaning as a result of their repeated appearance, thus becoming critical to the constructive coherence of the musical discourse. They are gestural both as pitch structures as well as on a performative level.

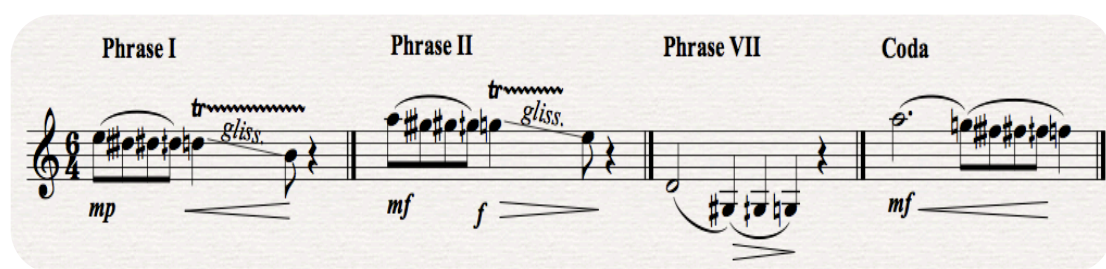
I will consider these intervallic gestures in detail before I move on to discuss the philosophical implications that arise from the current analysis. The first example can be found in the descending *glissando* (-3) in bar 2, at the end of Phrase I. This gesture is repeated in bars 5 (Phrase II), 23 (Phrase VI) and 37 (Phrase VIII).

Example 4.26: *Umbral de la Desolación* (b. 2, 5, 23, 37): Intervallic gesture I.



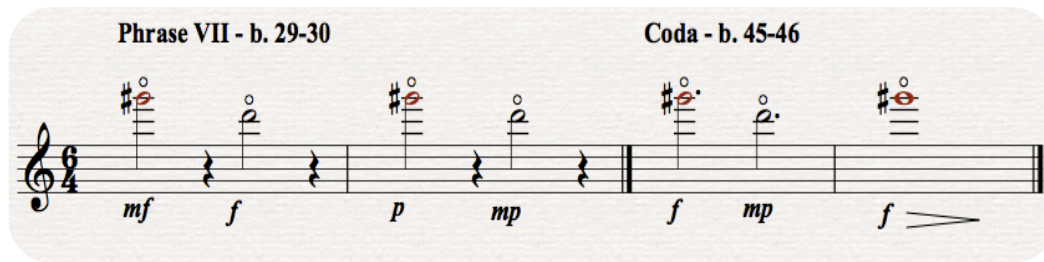
The use of a slurred sequence of quartertones is one more characteristic gesture. It is first presented in bar 2 (Phrase I) and then repeated in bars 5 (Phrase II), 28 (Phrase VII) and 42 (Coda).

Example 4.27: *Umbral de la Desolación* (b. 2, 5, 28, 42): Intervallic gesture II.



A final example can be found in the intervallic structuring of the two *flageolet* sections (Phrase VII and Coda) of *Umbral de la Desolación*, which have as well timbral connotations. Marco employs the same exact intervals and pitches in both of them (-6 +6 -6):

Example 4.28: *Umbral de la Desolación* (b. 29-30 and 45-46): Intervallic gesture III.



The employment of intervallic structures as means of cohering the musical discourse, as a metaphorical thread, sewing the work as an organic self-referential structured unit over time, can be better understood by reference to some of the philosophical arguments developed by Bergson.

A first significant connection<sup>217</sup> can be traced with Bergson's consideration of melody in the *Essai*, as it was discussed in the sound/silence analytical section. It relates to the notion of duration, as a result of its ability to knit temporal dimensions together, to perform a temporal synthesis, becoming a figure of confused multiplicity: "one could thus consider a succession [of notes] without distinction as a mutual penetration, a solidarity, an intimate organisation of elements of which each would be representative of the whole, indistinguishable from it, and would not isolate itself from the whole except for abstract thought" (Bergson 2001: 75). The argument here is that music happens in a purely temporal dimension, an argument that takes as its point of departure the radical difference between time and space established by Bergson as the base of his philosophical discussion, being consequently only perceived by the inner passionate-heterogeneous type of subjective experience. The capacity that each note has to be representative of the whole, in the way it happens in an organic (living) structure, is apriorized by Marco in the intervallic construction of *Umbral de la Desolación*. Furthermore, the opening line contains those intervallic gestures, shaping (even if in slightly varied versions) the original statement on which much of the intervallic development reflects upon.

<sup>217</sup> The connections traced here might seem far-fetched or even unconvincing if we bear in mind the longer and broader history of the scholarship on musical structuring by intervallic relationships. They do nevertheless add interesting insights into the overall argument of the potential relationship between the developed analytical standpoints and Bergson's and Adorno's thinkings.



Another interesting connection can be traced with Bergson's defence of the irreversibility of time and the relevance of memory. The irreversibility of musical time is a direct and inescapable consequence of its performative nature. The relevance of memory is an outcome of the a priori reflection on the structure of the work. Structure in musical time is, as well, an inexorable element, even when performance is completely improvised or the work is created on random or anti-structural criteria: on a perceptual level (as listener and performer) a musical event is inevitably articulated through memory both on a conscious and unconscious level. Interestingly, Bergson's understanding of memory does not imply a present-to-past directionality, but its opposite, as Suzanne Guerlac points out: "In concrete perception, memory functions in two important ways. First, it interweaves the past into the present, such that memory is practically inseparable from perception. Second, it gathers together multiple moments of duration and contracts them into a single intuition" (Guerlac 2006: 122). Marco is thus exploring the perceptual side of music (psychology of perception), structuring the musical work as an organic whole of intervallic relationships over time, which becomes apparent, bringing the piece to life, through the inevitable input of memory on all present perceptions. Furthermore, in the intervallic structuring of *Umbral de la Desolación*, Marco recalls the Bergsonian idea of present as a subjective psychological state, which is "both a perception of the immediate past and a determination of the immediate future" (Bergson 2004: 177).

### **On the mapping of musical time**

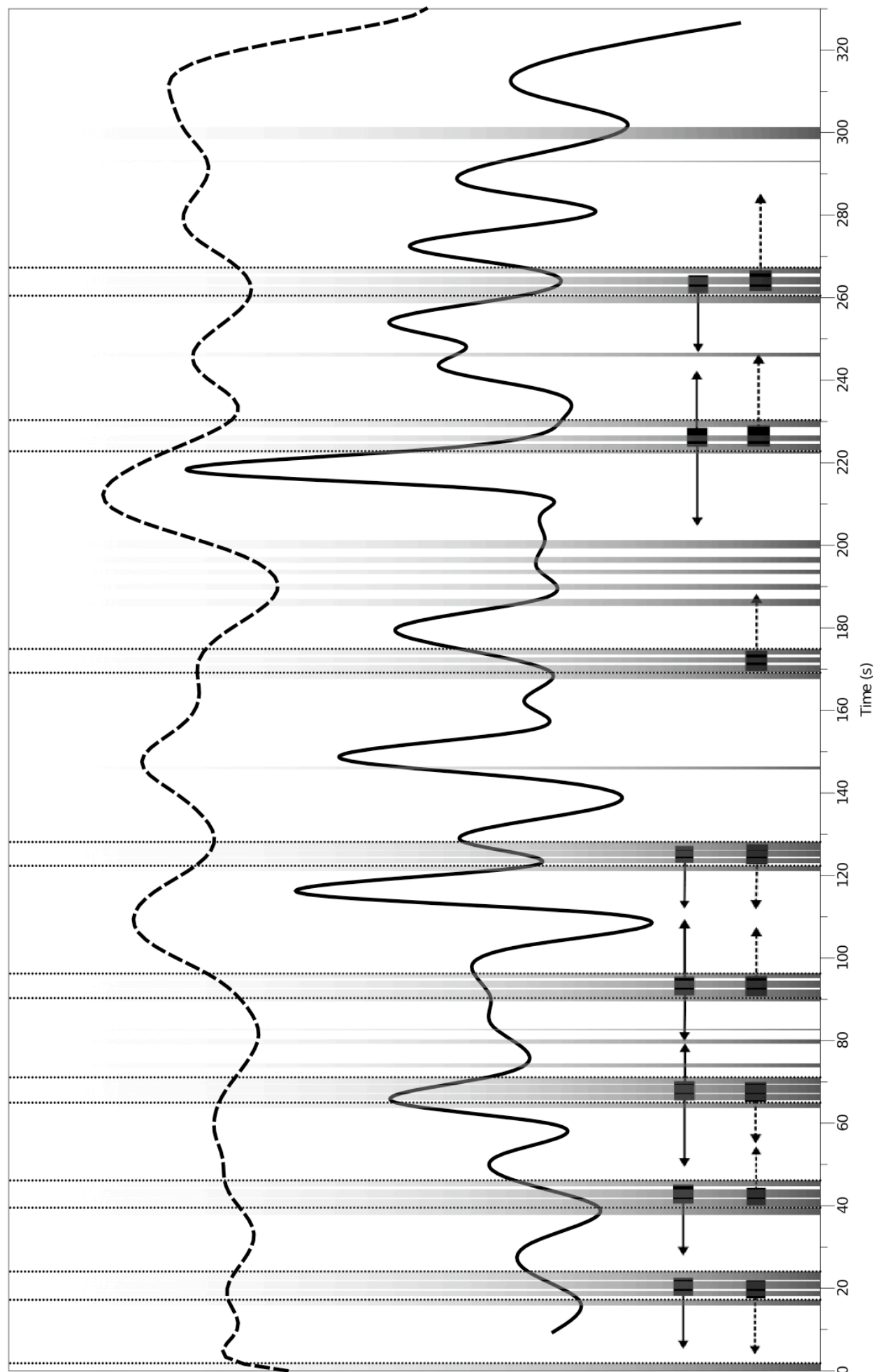
The possibility and potential significance of a mapping of musical time is one the central hypotheses of this research project. The previous consideration of structures of tension-over-time is based on a number of elements that could be used to define specific aspects of the musical discourse within any given musical work. In this case, these elements have been selected as a result of their structural relevance in *Umbral de la Desolación*. They are conceived as layers of a heterochronic musical time, not being static but mobile and in process, porous and permeable (Hernández-Navarro 2008: 9-10). Such an approach to the

concept rejects its understanding as a monolithic *unicum*, as linear spatialised time (*temps espace*).

The visual analysis of Figure 4.15 could be undertaken from different perspectives and with various degrees of complexity. It depicts a merged representation of the graphs of temporal and dynamic fluctuations, the sound-silence structure and the directional energies of the *pizzicato* pitch and dynamic structures. Its seemingly chaotic appearance, calling for interpretation, relates to the very nature of musical time. A balance must be found then between “what the analyst wishes to demonstrate, and what is analyzable but not demonstrable” (Berio 2006: 130). Firstly, the depicted image is partial in as far as it only represents selected elements, and that is an inescapable partiality. If different elements were selected the final outcome would have been different, though still significant and interesting. One of the crucial aspects is the way in which the score, the performance and its perception are all included within the selectively represented elements. Nevertheless, any analytical approach to Figure 4.15 would depend on what is intended to be demonstrated. I would prefer to take a different perspective: it should be considered as a unity, as a visual answer to the heterochronicity of musical time and not deconstructed to analytical ends. Luciano Berio points out that a “musically significant work is always made of interacting meaningful layers that are at once the agents and the materials of its existence” (Berio 2006: 14) and that to “think music entails separating the processes [as I have done in the separate analyses] but, also, cultivating an inner, implicit dialogue among them, a polyphony made of varying degrees of interaction” (Berio 2006: p. 13).

A mapping of musical time leads, in addition, to a reconsideration of the score as a pre-performance set of instructions that provides an almost endless number of musical trajectories between two, at least implicitly, defined points (beginning and end). The attempt at a mapping of musical time shows, in an abstract simplified manner, a reflective route of the chosen trajectory. In doing so it relates interestingly to the previously discussed notion of *viaje* (journey), central in Marco’s oeuvre.

Figure 4.15 - Tomás Marco: *Umbral de la Desolación*  
(Roberto Alonso: violin)  
Comparative Analysis



One further analytical perspective, linked to the centrality of translation discussed in the opening section of the current chapter, can be introduced through an exploratory factor analysis (EFA) of the data depicted in Figure 4.15. Factor analysis is “used to examine how underlying constructs [unobserved variables] influence the responses to a number of measured variables” (DeCoster 1998: 3). In this specific case I have employed all of the previously discussed data, which is time-related, leaving aside their corresponding time measurements and adding the data obtained from a centroid analysis of *Umbral de la Desolación*. In doing so I attempt to examine the potential underlying commonality, and its potential meaning, of the examined variables, that is, I try to grasp the elements that might have been lost throughout the fragmentising analytical process. I acknowledge the fact that factor analysis is usually employed in the consideration of timbre (see Howard 2007 and Zacharakis 2011) and, especially, in psychological research (see Fabrigar 1999).

I would like to start by considering the correlation scores, which show the relevance of the relationship between the different analysed elements on a +1/-1 scale, in which 0 represents no relation and  $\pm 1$  exact relation:

Table 4.10: *Umbral de la Desolación* - Correlation.

	Centroid	Loudness	Silence	Tempi SV	Tempi
Centroid	1.00				
Loudness	<b>-0.55</b>	1.00			
Silence	<b>-0.70</b>	<b>0.66</b>	1.00		
Tempi SV	-0.09	0.19	0.14	1.00	
Tempi	-0.11	-0.01	-0.0007	0.03	1.00

This should be complemented by a consideration of the factor loading, which expresses the correlation between each item and each factor:

Table 4.11: *Umbral de la Desolación* - Unrotated factor loading.

	Factor 1	Factor 2	Communality
Centroid	<b>-0.86</b>	-0.06	0.74
Loudness	<b>0.84</b>	-0.12	0.73

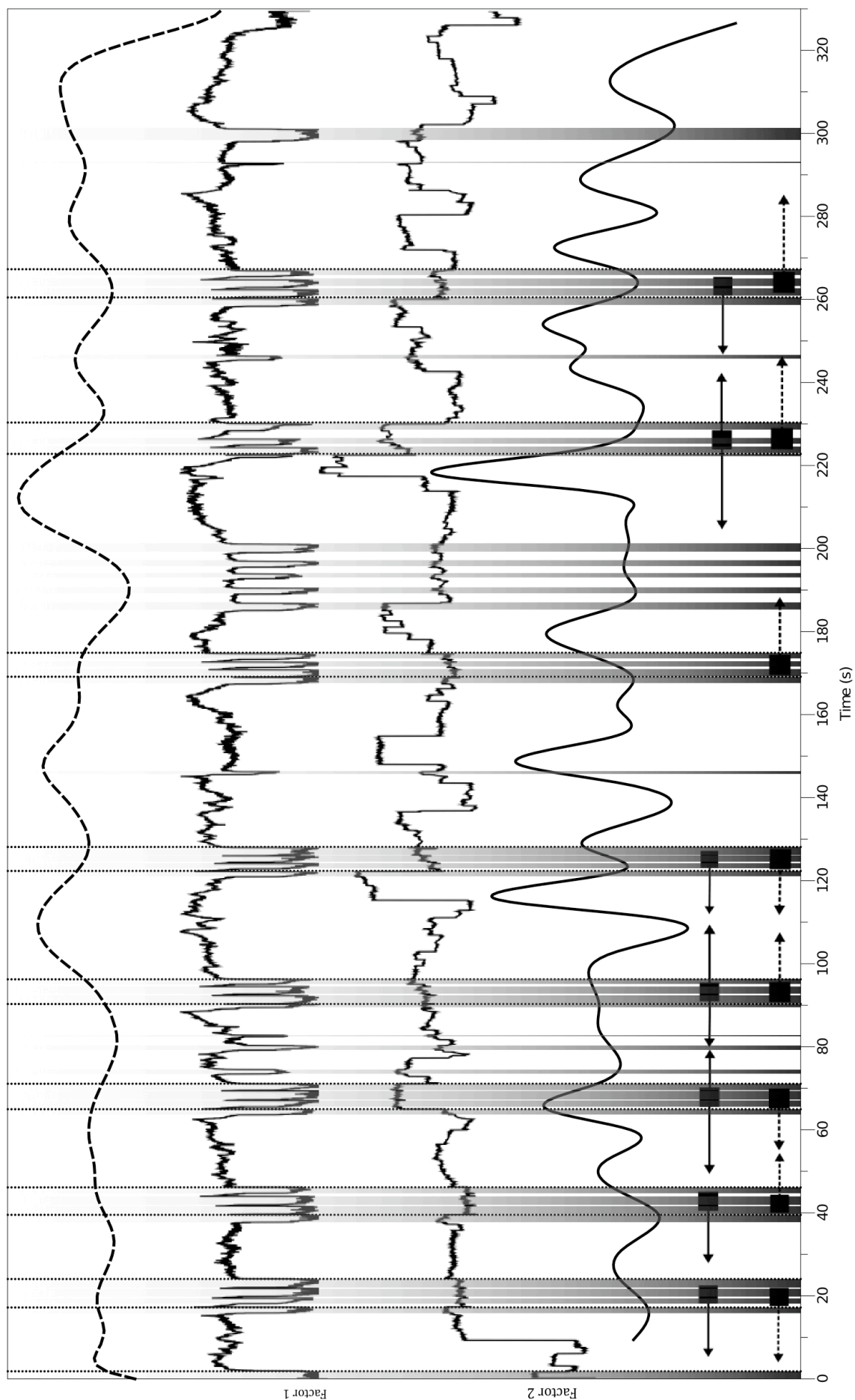
Silence	<b>0.90</b>	-0.09	0.83
Tempi SV	<b>0.23</b>	<b>0.25</b>	0.12
Tempi	0.07	<b>0.96</b>	0.93

Table 4.10 shows a high correlation between all values except the measurements of tempo fluctuation. This is logically justified by the fact that tempo fluctuation is the only element that is not directly related to a qualitative analysis of sound but to its actual structural unfolding. Table 4.11 illustrates how the Centroid, Loudness and Silence analyses are more closely related to Factor 1, whilst the Tempi analysis relates to Factor 2 and the Tempi SV has a minor relation with both Factors. A depiction of the development of the factor score over time, employing an unrefined sum score method, is included in Figure 1.16. In it, the degree of correlation between the specific elements and each factor is clearly exemplified on a visual level. This is a logical outcome of the nature of the analysed data; nonetheless, the inter-relations between elements provide a basis for further analytical examination.

The key aspect of the depiction of factor scores in Figure 4.16 is the coherence of the resultant graphs: it implies a persistently significant degree of underlying commonality between the diverse variables considered, which have completely unrelated units of measurement. Such persistence points to the central structural significance of time, that is, to Marco's consideration of time as the structuring element of music (see Marco 1993): the time-based analysis of discrete structuring aspects has shown that their latent connections, which have been lost in translation, transcend the limited significance of their specificity when considered from the broader perspective provided by methods of statistical analysis, such as factor analysis. This exemplifies how factor analysis might enlighten, through this partial mapping of musical time, our understanding of the inter-connections between the time-related elements that define the fabric and temporal dimension of any musical discourse.

Figure 4.16 - Tomás Marco: *Umbral de la Desolación*  
(Roberto Alonso: violin)  
Factor Analysis

Tempo ———→ Pitch structure ———→  
Loudness - - - - -> Dynamic structure ······→



## 4.2 *Dúo Concertante n° 3*

The forthcoming analysis of Marco's *Dúo Concertante n° 3*<sup>218</sup> presents a new standpoint on the consideration of musical time, different from that developed hitherto. Such perspective is intended to lead, through an increasingly abstract and fragmentary study of its most relevant temporal elements that parallels the fragmented formal structure of the work, to the later consideration of form undertaken in Marco's *Dúo Concertante n° 6* (Section 4.3). The more traditional type of analysis employed in the previous section is thus abandoned in favour of a greater deal of abstraction, which becomes even more relevant in the final consideration of Marco's *Iris*.

Commissioned in 1978 by the French violin player Adèle Auriol and the pianist Bernard Fauchet, this *Dúo Concertante* belongs to a series of six works with the same name and structural approach, started in 1974.<sup>219</sup> They all depart from a completely equal consideration of the instruments involved. Such equality is achieved through the employment of "a common material that is adapted to the different characteristics of each instrument, thus creating an abstract and self-sufficient form in which both material and structure become the expressive means" (Marco 2009).<sup>220</sup>

In general terms, the tension structure of the work is constructed through a process of recurrent deviation from two fundamental pitches: G# (violin) and A (piano). The composer employs two different ways to articulate the relationship between the instruments: dialogue-like sections, in which the rhythmical (thematic) material is introduced against sustained notes (usually on the violin), and those sections where both instruments present their material in a continuous manner, either separately, interrupted by small fermatas, or simultaneously.

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<sup>218</sup> Both the score and the recording of this *Dúo Concertante* are included in the annexes (see Annex D: 535-544, and Track 1 in the CD included at the end Volume II).

<sup>219</sup> *Dúo Concertante n° 1* (1974-75), *n° 2* (1976), *n° 4* (1980), *n° 5* (1991) and *n° 6* (1995).

<sup>220</sup> "Un material común que se adapta a las características diferentes de cada uno de los instrumentos creando así una forma abstracta y autosuficiente en la que material y estructura son los elementos de la expresión".

## A study of musical material

From a historical point of view this work is relevant as the earliest example of Marco's music analysed in the thesis (apart from the ZAJ works). It exemplifies the exploration of the expressive possibilities of the musical material that he was undertaking after 1968 (*Aura*), as a result of his musical idiomatic change towards what he defined as a new simplicity.

Two crucial elements differentiate this score from those of *Umbral*, *Iris* or *Musurgia Universalis*: the lack of time signature and the employment of extended notation. The latter belongs to a number of aspects introduced to add a degree of ambiguity in the consideration of potential tempi (which are usually precisely indicated in Marco's music, forming fluctuating structures that are concealed in this specific case) and temporal location of musical events, related here to the notational means employed and the spatial disposition of elements in the score. This emerges from that search for ambiguity, as Marco points out when he writes that "the new notational means were (...) used to introduce a level of ambiguity in the representation of sounds in order to make the performer take his own decisions" (Marco 2002: 371);<sup>221</sup> it also relates to the composer's need to express specific musical ideas that could not be precisely depicted using traditional notation. Examples of this are the use of lines to indicate sustained note lengths, employment of different fermata types, non-specific pitch notation, employment of brackets and arrowed lines to indicate aleatory numbers of repetitions or the use of different line undulations to indicate a variety of pitch fluctuations between *vibrato* and *glissando*.

Two key constructive elements are employed by Marco to achieve a sense of continuity, that is, to create an overall coherent structural skeleton: the development and recurrence of rhythmical patterns on the basic G#/A pitch structure and the repetition of specific musical gestures. The following example presents a summarised version of those patterns, not considering the sections that deviate from the G#/A attractor:

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<sup>221</sup> "Las nuevas grafías tuvieron un amplio auge usadas también para introducir cierta ambigüedad en la representación sonora y llevar al intérprete a tomar decisiones".



Example 4.29: *Dúo Concertante* n<sup>o</sup> 3: Rhythmical patterns on the G#/A attractor.

The musical score is divided into four systems, each with a Violin staff (G#) and a Piano staff (A). Rhythmic patterns are labeled in boxes above or below the notes.

- System 1:** Violin starts with V1, followed by a rest, then V1, then a rest, then V2, and finally V3. The Piano part starts with a rest, followed by P1, P2, P3, and P4.
- System 2:** Violin starts with a rest, then V1, then a rest, then V4, and finally V3. The Piano part starts with P5, P6, P6, P7, P1, and P8.
- System 3:** Violin starts with V1, then V2, then a double bar line, then V2. The Piano part starts with P6, P7, P9, P10, G#, P11, and P12.
- System 4:** Violin starts with a rest, then P13, P1, P6, P9 (x 5), P14, P14, and finally P15 - Fine. The Piano part starts with a rest, then P13, P1, P6, P9 (x 5), P14, P14, and finally P15 - Fine.

This example numbers the rhythmical patterns independently. Nevertheless, some of those patterns are identical. The piano employs, as a matter of fact, all of the rhythmical structures of the violin: numbers V1, V2, V3 and V4 respectively corresponding to P1, P6, P13 and P9 in the piano part.

Marco presents an analysis of the rhythmical possibilities of a simple referential unity, the quaver. The repetition of certain patterns is used to create a sense of general coherence. At the same time, these patterns provide the open temporal structure of the work with stable, temporally defined structures, functioning, to

some extent, like the previously considered *pizzicato* bars in *Umbral de la Desolación* (see Section 4.2.1). Furthermore, they form the *Dúo*'s thematic material. Marco attempts to create an overall consistent structure reducing the employed material to a simple semitone dualism (G#/A) and using the quaver as a referential measuring unity.

One further element, recurrent gestural patterns, which relates to the Adornian notions of form and nexus of meaning, considered earlier in this thesis, is introduced to achieve such consistency. The most frequent one consists of groups of crossed hemidemisemiquavers, with a varying number of notes, which are to be played as fast as possible. An analysis of how this pattern is treated throughout the *Dúo* will clarify the way it is conceived, as a rather simple pitch structure. A close examination of Figure 4.17 is necessary here. The first row presents the structure of the gestural patterns and its development in the first four pages of the *Dúo* (see Annex D: 535-538). In the second row the interrupted alteration of material between violin and piano, on the second stave of the fifth page, is depicted. The third row portrays the pitch relations that take place in the section starting on the last stave of the fifth page and finishing on the second stave of the sixth (see Annex D: 539-540). The following row presents a similar development of the material as that of the third row, this time on the first stave of the seventh page. The two final rows represent the final section of the *Dúo*, pages 8 to 10 (see Annex D: 542-544), in which the alternative presentation of repeated pitch structures leads the work to its concluding climax. My argument here takes as a point of departure the first intervallic structure of the violin (+2-3 -2+3), which I will consider as two negatively mirrored cells: i) +2-3 and ii) -2+3. Their inverted versions will be relevant as well: i) -3+2 and ii) +3-2. These four structures are the key constructive cells of the general intervallic structure, either as exact repetitions or as varied repetitions (with a semitone deviation). Furthermore, the 3-semitone and 2-semitone intervals, together with the single semitone interval, employed both as an element of deviation and as the basic pitch attractor of the piece (the G#/A dualism), are the most recurrent intervals throughout:

Figure 4.17 - Tomás Marco: *Dúo Concertante nº 3*  
Pattern Structure

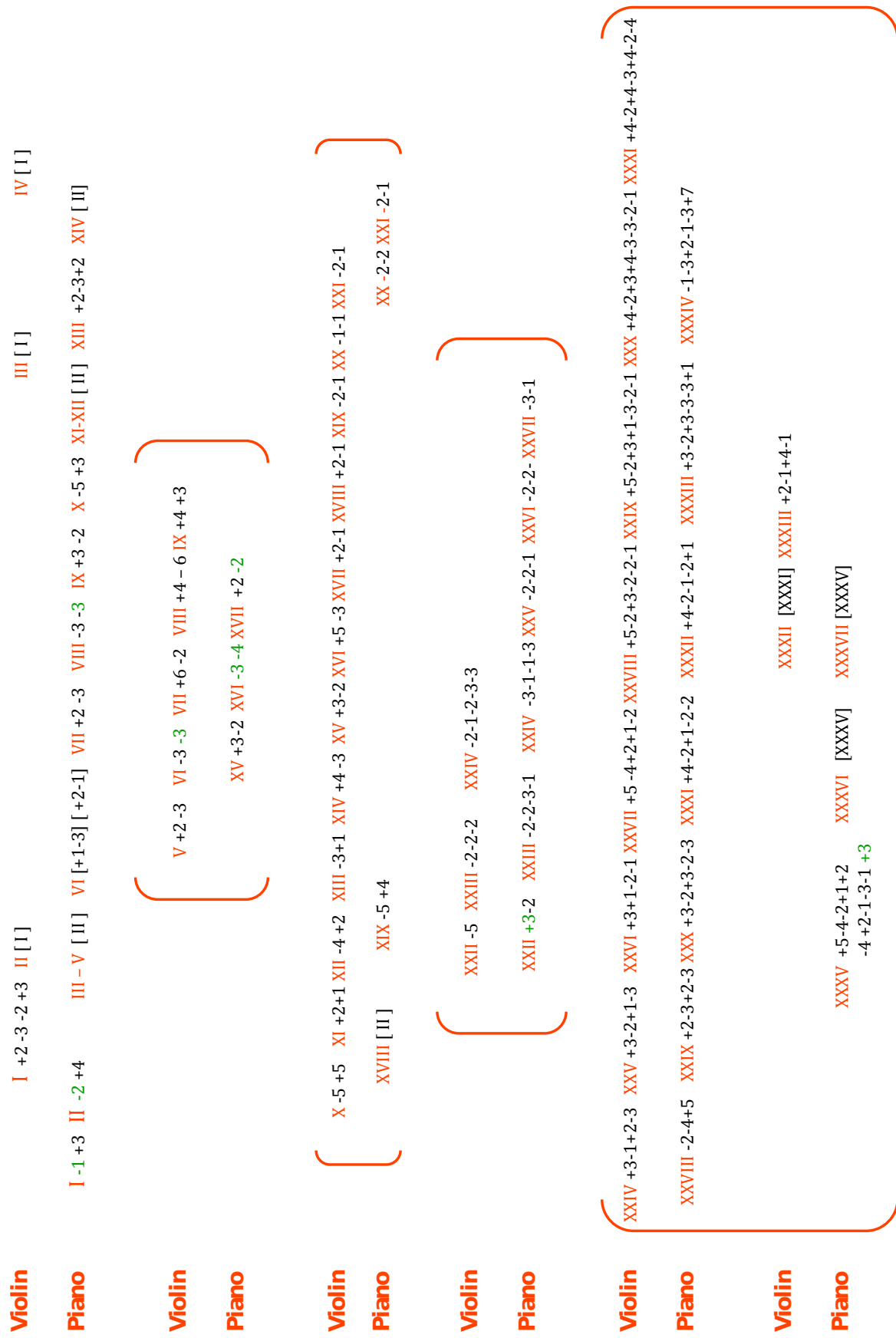


Table 4.12: *Dúo Concertante n° 3*: Interval recurrence.

Intervals	Recurrence	Total	Percentage
+1 -1	12 32	44	18%
+2 -2	26 59	85	35%
+3 -3	24 39	63	25%
+4 -4	23 12	35	15%
+5 -5	10 3	13	5%
+6 -6	1 1	2	< 1%
+7 -7	1 0	1	< 1%

Marco employs two more recurrent gestures in his attempt to create an overall coherent structure: an arpeggiated piano chord on the opening page of the *Dúo* and diverse types of *glissandi*, which are either performed by the violin alone or by both instruments simultaneously. Three types can be distinguished: the first one occurs both on the final stave of page 3 and on the last two staves of page 7 (see Annex D: 537 and 541). It is a simple ascending solo violin *glissando* leading to the upper natural harmonics of the instrument. The second type, performed by both instruments on the first two staves of page 4 (Annex D: 538), also follows an upward line, although it presents a closing descending pattern. This glissando builds up to one of the climaxes of the work, which rapidly vanishes, giving way to a quiet re-exposition of the initial material. The violin alone performs the third type at different moments on pages 6 and 7 (Annex D: 540 and 541). Extended musical notation is employed here by Marco to depict different lengths and speeds of a repeated pattern that falls from the highest to the lowest register of the violin.

Marco's exploration of musical material in the *Dúo Concertante n° 3* could be appraised as an early attempt to define his new musical idiom, which he termed 'new simplicity'. Nevertheless, a number of philosophical implications of Marco's study of musical material go beyond the analysis of his search for structural coherence. I shall now move on to consider those elements, which are to be addressed by an analytical approach to the score that relates, at the same time, to a number of Bergsonian and Adornian notions.

## Pitches as attractors

As I have previously discussed, the tension-over-time structure of this *Dúo* is constructed through a number of deviations from a fundamental semitone pitch dualism: that existing between the violin's opening G# and the piano's recurrent A. The question here, as my later argument will illustrate, acquires a chronological character: Chaos theory gained relevance and significantly developed from the 1970s, although key figures such as Edward Lorenz or Benoît Mandelbrot had already published relevant material during the 1960s. Anyhow, in a piece written in 1974 Marco, seems to be employing those two pitches as strange attractors,<sup>222</sup> thus possibly applying this Bergson-influenced notion taken from Chaos theory, fundamental in order to understand and explain structures of fractal growth, to musical composition. Even if this is taking place at an unconscious level, it portrays the necessity, characteristic of all musical structures, to refer to one or various poles of attraction, in a tension-release dialectical play, which can be understood on a processual level, in Adornian terminology, as that taking place between the identity/non-identity dualism.

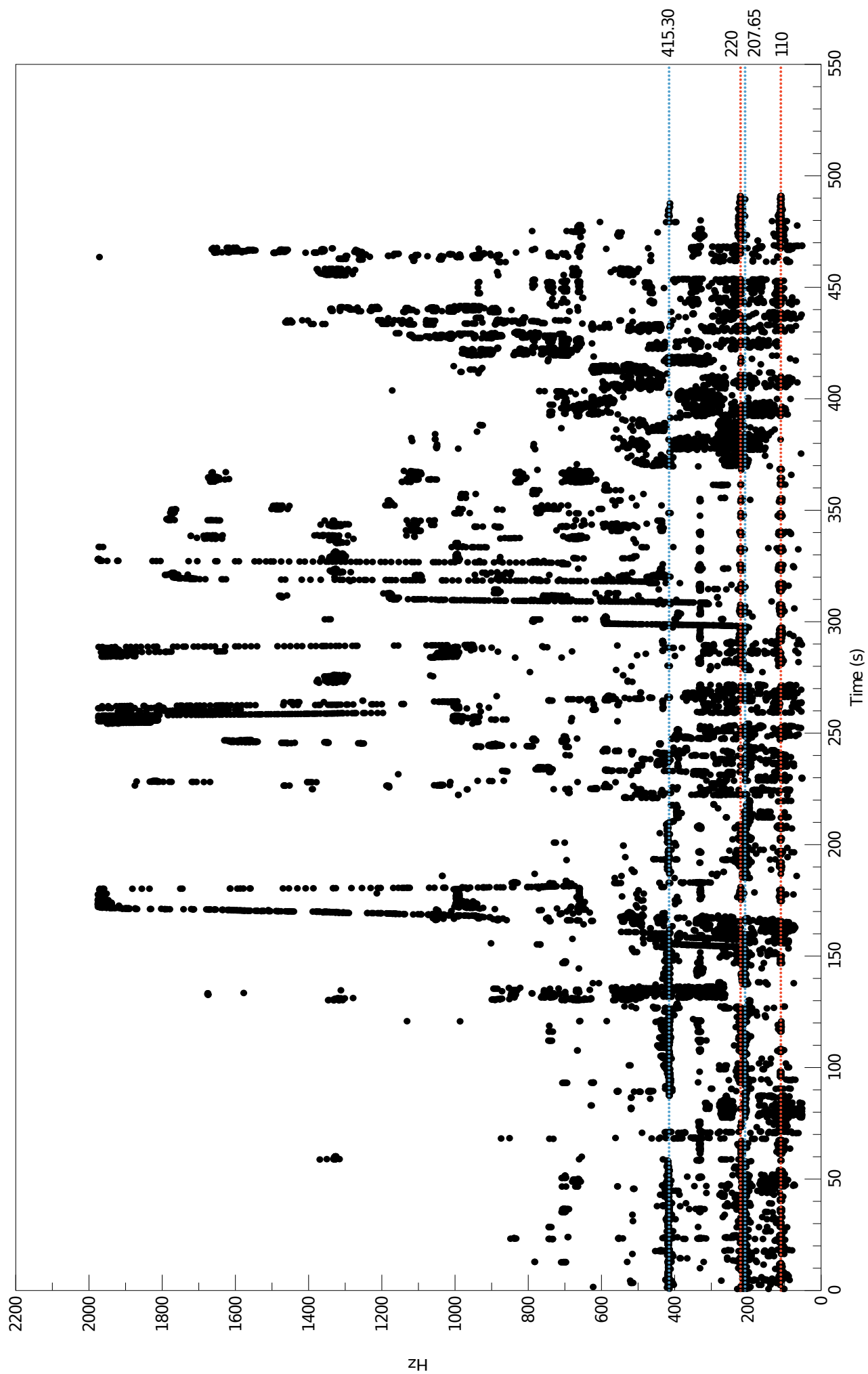
The idea of deviation relates to the Adornian consideration of structure as the dialectical relationship between the content of the musical work (*Inhalt*) and its formal schema, that is, as deviation from the schema, which might be most obvious in the music of the 'Great Tradition' but which residually persists within contemporary music. Such a notion is employed by Marco in the *Dúo* through a simplification of the formal schemata to two single static poles of attraction from which the music deviates and to which it returns. A visual examination of Figure 4.18, in which the data obtained through a pitch detector analysis in Sonic Visualiser is depicted against two lines representing both attractors (G# on the violin and A on the piano) - i.e. 207.65/415.30 Hz and 110/220 Hz -, provides a general idea of the way such deviation unfolds throughout the *Dúo Concertante*.

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<sup>222</sup> Defined by Stephen H. Kellert as having "seemingly contradictory effects: they are attractors, which means that nearby trajectories converge onto them, and they exhibit sensitive dependence on initial conditions, which means that trajectories initially close together on the attractor diverge rapidly" (Kellert 1993: 13-14).

Figure 4.18 - Tomás Marco: *Dúo Concertante* n.º 3

Deviation from attractors



Piano A2 - 110 / A3 - 220

Violin G#3 - 207.65 / G# - 415.30

## Notation and duration

The employment of extended musical notation opens one more line of argument with regard to the idea of duration and the limitations of the traditional notational system, an argument that relates both to the study of musical semiotics as well as to a critical consideration, Bergsonian in essence, of the notion of duration. Such a consideration had a central relevance in the key discussions taking place within the international musical panorama of the 1960s and 1970s, as demonstrated by its importance in the writings of John Cage (Cage 2002), Pierre Boulez (Boulez 1972 and 1986), Luciano Berio (Berio 2006) and Karlheinz Stockhausen (Stockhausen 1991). Duration becomes one of the central constructive elements of music and this requires a re-consideration of its potentiality, beyond the limitations imposed by traditional notation.

This aspect is thus inevitably approached by Marco as part of the study of the musical material that he is undertaking in this *Dúo Concertante*. The composer introduces two elements to depict his reflections: firstly, the employment of extended notation in which note lengths are proportionally, hence imprecisely, represented by line lengths (Example 2.3); secondly, time-relation between musical events is suggested by their physical disposition within the score (Example 2.4).

Example 4.30: *Dúo Concertante n<sup>o</sup> 3*: Note lengths as line lengths (p. 8).

The image displays two systems of musical notation for a Violin (Vln.) and Piano (Pno.) duo. The notation is characterized by horizontal line lengths representing note durations. In the first system, the Violin part has two phrases of notes with varying line lengths, marked 'mp'. The Piano part has a single note with a line length marked 'f'. In the second system, the Violin part has three phrases of notes with varying line lengths, marked 'f', 'mf', and 'mp'. The Piano part has a single note with a line length marked 'p'.

Example 4.31: *Dúo Concertante n.º 3*: Spatial disposition and time relation.

The musical score for Example 4.31, *Dúo Concertante n.º 3*, consists of two systems of staves for Violin (Vln.) and Piano (Pno.). The key signature is one sharp (F#).  
 In the first system, the Violin part begins with a half note (mp) and a wavy line, followed by a half note (ff). The Piano part begins with a half note (mp) and a half note (p), followed by a half note (mf) and a half note (f).  
 In the second system, the Violin part begins with a half note (mp) and a wavy line, followed by a half note (mf) and a half note (mf). The Piano part begins with a half note (mf) and a half note (mf), followed by a half note (mf) and a half note (mf).

In the same way that Schoenberg, approaching the musical material as historically mediated and establishing as a point of departure a critical and renewed understanding of the notion of pitch and its traditional vertical structuring processes (classical and advanced tonality), introduced atonality and developed the twelve-note technique (see Schoenberg 1984), Marco's generation critically approaches the traditional notion of note-duration, central to any consideration of musical time, and develops new notational systems that arise from an analysis of the specific historical requirements of the musical material. As Adorno pointed out: "today music is clearly rebelling against the conventional ordering of time, making room for widely diverging approaches in dealing with musical time" (Adorno 1984a: 35).

The question here is: how does such an approach develop from or relate to a philosophical consideration of duration? A brief analysis of the Bergsonian idea of duration will clarify this process. Bergson understands pure duration as the



unutterable, that which relates to an immediate level of experience, a perception of the unfolding of time that is only subsequently mediated by abstract thought for it to become symbolic, as notation or language, and consequently socially functional (Bergson 2006: 79). This implies that any symbolic expression of duration, therefore any musical notational system, will not do justice to its real essence, as it presupposes a consideration of time as an homogeneous medium (*temps homogène*), thus an intrusion of space, that is, a reduction of time to space. Nevertheless, what Marco is proposing here is the need to escape from the utter rigidity of traditional music notation in an attempt to close, as much as possible, the gap between notation and the duration it depicts; this can be achieved in two different ways: exploring the ultimate limits of traditional notation, in the way Brian Ferneyhough has done (the notion of irrational rhythm explored throughout his work), or conceiving new symbolic elements that depict duration in a less alienated way. One example of this is the employment of lines to indicate note lengths: a divisible time-measuring unit, one that necessarily implies counting in space, as “the very admission that it is possible to divide the unit into as many parts as we like, shows that we regard it as extended” (Bergson 2001: 82), is substituted by one that relates in a much closer manner to our inner perception of time as pure duration, as an indivisible reality. “Pure duration, that which consciousness perceives, must thus be reckoned among the so-called intensive magnitudes, if intensities can be called magnitudes: strictly speaking however, it is not a quantity, and as soon as we try to measure it, we unwittingly replace it by space” (Bergson 2001: 106).

It must be acknowledged that the notational means employed by Marco in this *Dúo Concertante* are not uniquely his: they had been previously developed and were commonly used by the late 1960s and early 1970s. Examples can be found both in multiple works of the key composers of the international avant-garde (including Luciano Berio, Giacinto Scelsi, Krzysztof Penderecki, John Cage, Earle Brown and Karlheinz Stockhausen) and in specific pieces of the members of the Spanish 1951 Generation (including Luis de Pablo, Cristóbal Halffter, Carmelo Bernaola and Jesús Villa-Rojo). The relevance that the consideration of the potential limitations of notation had, from the beginning of the twentieth

century, is undeniable (an early example is provided by Luigi Russolo's own notational system for his *intona rumori*), leading to a number of notational proposals (its ultimate consequence being musical graphism) that result from diverse interests and needs directly related to the technical development of instruments, appearance and development of electronic and electro-acoustic means or the interest in the introduction into the musical discourse of extra-musical semiotics. This does not lessen the relevance that the reflection on the relation between notation and duration had in Marco's own work.

### **Music as gesture**

The reduction of the employed musical material to a minimum increases the relevance of the gestural element in this *Dúo Concertante*. As I have previously pointed out in the analysis of *Umbral de la Desolación*, the word 'gesture' is intentionally employed here, given its significant conceptual implications, in a search for idiomatic specificity and preciseness. But whereas the consideration of *Umbral* drew on the study of the sound/silence dualism and its structural consequences, and traced an interesting parallelism with the Adornian consideration of Webern's early music as intensity without extension, in this case a different perspective will be adopted. Firstly, the importance of the synthetic element that, as discussed in Chapter 3, connects Bergson with Marco through the ideas of the Synthetic Theatre and their influence on the ZAJ movement, should not be underestimated. Secondly, a further argument arises from the Adornian understanding of the mimetic nature of music as an earlier form of rationality. Max Paddison writes in this respect that such understanding "reveals yet a further aspect of the inherently paradoxical character of art works. On the one hand, their mimetic aspect has itself to be seen as an earlier form of rationality, but of a kind which threatens to fall back into primitive magical suggestion. On the other hand, their rational aspect constantly opposes the magic spell cast by the gestural, mimetic quality of the work by threatening to demystify it" (Paddison 1993: 141). The following fragment from Adorno's *Aesthetic Theory* clarifies this argument:

It is no doubt true that all music has its roots in gesture (...) and harbours it within itself. In the West, however, it has been spiritualized [*vergeistigt*] and interiorized [*verinnerlicht*] into expression, while at the same time the principle of construction subjects the overall flow of the music to a process of logical synthesis; great music strives for a balance of the two elements (Adorno 2005: 24).

There is, consequently, a dialectical relationship between the harboured gestural element and the logical construction of the musical work, expression becoming an outcome of the conflict between the mimetic and the rational. This is what Marco defines as the meeting-point between logical and magical thinking. My argument here is that once the structural elements are utterly reduced, in an attempt to reconsider musical forms that intend to escape the normative value of traditional types and musical genres - an attempt that Adorno defined as the disintegration of musical forms - the resultant simplicity of the structures becomes a transparent cover that makes the concealed gestural elements gain a renewed transcendence. A performative element could be introduced here: those gestures are not only to be considered as abstract musical constructs but as relating to a corporeal dimension, a dimension that becomes clear at a performative level (as the relation between the performative gestures and the resulting sounds as abstract units), showing the extent to which bodily gestures “also have objective, socio-cultural and historical significance” (Paddison 1993: 142).

### **Colloquy and musical dramaturgy**

My previous argument leads to a consideration of the dialogic nature of music, which is not binary but manifold, as dramaturgy, as a colloquy between its protagonists, a consideration that is directly linked to its understanding as a socialization of time, stressing the relevance of the performative element of the work. Such an approach is connected both to my previous discussion of an ontology of music and to Adornian and Bergsonian ideas. Nevertheless, I would like to briefly introduce a new perspective, based on Mikhail Bakhtin's

reflections,<sup>223</sup> which provides an interesting counter-argument to Adorno and Bergson's philosophies as adopted throughout the present thesis.

This perspective takes us back to the previously mentioned consideration of musical works as "relational events or nodes in an intertextual network" (Korsyn in Cook 2001: 59), works to which any unity is necessarily relative and provisional (see Section 4.1.2). It also stresses the Bakhtinian consideration of dialogic structures as stratified. Following a similar argument, Berio points out that "in fact, performers, listeners, and indeed composers undergo a sort of alchemical transformation in which recognition, knowledge, and conceptual associations - all fruits of their relationships with Texts - are spontaneously transformed into a live entity, a being which transcends and sublimates technical realities" (Berio 2006: 4-5).

Furthermore, a dialogic understanding of musical works could be related to Bakhtin's conception of the self and consciousness as based on otherness, "as the differential relation between a centre and all that is not a centre" (Holquist 2005: 18). Bakhtin argues that utterances (musical works), "depend not only on the activity of the author, but also on the place they hold in the social and historical forces at work when it is produced and when it is consumed (...) [there is] a dialogic exchange taking place at different levels at the same time (...) simultaneity is found in the dialogue between an author [composer], his characters [which come to live through performance] and his audience, as well as on the dialogue of readers with the characters and their author" (Holquist 2005: 68-69, my insertions). That leads to the consideration of utterances as heteroglot, "as they are shaped by forces whose particularity and variety are practically beyond systematization. The idea of heteroglossia comes as close as possible to conceptualizing a locus where the great centripetal and centrifugal forces that shape discourse can meaningfully come together" (Holquist 2005: 70).<sup>224</sup>

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<sup>223</sup> Michael Holquist argues that Bergson was an important source of ideas for Bakhtin (Holquist 2005: 31).

<sup>224</sup> No primary sources are employed here when dealing with Bakhtin's ideas. This is mainly due to the fact that the interest of my current research relates more closely to what Holquist defines

These elements stress the conception of music as dramaturgy, as a socialisation of time: the relevance of the gestural gains a renewed transcendence both in a corporeal performative dimension and as a formal simplification of constructive structures, leading to a re-enhancement of the significance of the dialogic dynamic of the work, linked to Marco's interest in time, space and the psychology of perception.

### **Membra disjecta**

The issue of formal structures is central to music written after the Second World War. The changes taking place within the international music scene throughout the 1960s, both the decline of the dominance of serialism in Europe and the relevance of the new American influences, required a re-consideration of the necessity or rejection (one more expression of such necessity), as well as the actual possibility, of new formal structures. Such re-consideration is to be found at the core of Adorno's idea of a *musique informelle*, first developed in his text 'Vers une musique informelle', initially published in 1961 as a reflection on the possibility of an avant-garde and as an analysis of the central problems faced by the music of the time. The forthcoming analysis of the *Dúo Concertante nº 6* (Section 5.2.3) will be based on a discussion of Marco's approach to the issue of formal structures; some relevant elements will, nevertheless, be hinted here.

Firstly, I argue that Marco, being a self-taught composer who had, as a result of his experimental engagement with ZAJ, a predominantly performance-based experience of music up to the late 1960s, necessarily drew a number of his reflections on the formal possibilities of the musical material (when he started developing what I have so far referred to as his mature musical idiom) from some of the dominant contemporary musical trends. This is justified by two main reasons: on the one hand, his deep knowledge of the development and situation of the international music scene, demonstrated by his critical writings on the subject, and on the other, the impossibility of such an approach to be

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as the extrinsic or centrifugal studies of Bakhtin: those which "are less interested in Bakhtin himself than they are in exploiting Dialogism as a tool for pursuing their own research" (Holquist 2005: 185). Furthermore, Bakhtin's immense output has only been fragmentarily translated into English; the translation of his complete works (their Russian edition) remains unpublished yet (currently being prepared by the University of Texas Press).

completely unmediated. Marco provides some relevant information when he writes about the movement he defines as new simplicity (he considers himself to be part of it), its origins and its development. In his book *Pensamiento musical y Siglo XX* (Musical Thinking and the Twentieth Century - Marco 2002), Marco mentions the centrality of part of Morton Feldman's, Giacinto Scelsi's and György Ligeti's oeuvre when considering the historical origins of that new simplicity. In his later book entitled *La creación musical en el siglo XXI* (Musical Creation in the Twenty-First century - Marco 2007a), he once more stresses the relevance of Morton Feldman's work as well as mentioning that of La Monte Young, the centrality of Cage's influence and, very interestingly, the importance of Webern's early oeuvre as an "unblemished expression of dodecaphonist thinking characterised by an overt escape from any rhetoric" (Marco 2007a: 60).<sup>225</sup>

It is not a coincidence that in 1961, whilst completing his second year of his law degree at Madrid University, Marco decides to study in depth Webern's entire oeuvre, following his self-didactic analytical approach to composition. That same year he meets David Tudor, who would introduce him to the American experimentation with open forms, as developed by Cage and Feldman. In 1963 he meets Earle Brown, who would not influence his musical ideas but his approach to artistic creation, as Marco adopts Brown's idea that "there might be something to be learned, but there is no-one who can teach you anything" (Amat 1974: 24), that is, knowledge conceived as an outcome of an inner attitude towards life. Between 1963 and 1967, in the Darmstadt courses, Marco receives lessons from relevant personalities of the European avant-garde such as Boulez, Stockhausen, Koenig, Kagel and Maderna, but Ligeti, out of all of them, would become his preferred mentor. The parallelism with Scelsi's music is also relevant: Marco's string quartet *Aura* (1968) presents clear reminiscences of Scelsi's quartets, both in the treatment of the musical material and in employed notational means. Some similarities arise in the comparison between Scelsi's *Dúo* (1965) for violin and cello and specific fragments of Marco's *Dúo Concertante nº 6* (1995), for the same ensemble. In the case of the currently

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<sup>225</sup> "Ya hemos hablado de ciertas obras de Webern que tendían a la expresión más acendrada del pensamiento dodecafónico con una huida expresa de toda retórica".

analysed work, the *Dúo Concertante n.º 3* (1978), a parallelism seems difficult to trace but would include elements of Scelsi's music and other of Feldman's works for violin and piano such as *Projection 4* (1951), *Extensions 1* (1951) or even *Vertical Thoughts 2* (1963), a potential influence that becomes clearer in Marco's later work *Iris* (2002). Marco mentions, in Amat's 1974 biography, two Spanish composers that might have had an early influence in his own approach to the compositional process: on the one hand, Luis de Pablo and his experimentation with what he defined as *módulos* (modules) and *formas móviles* (mobile forms) - in works such as *Móvil I* (1957) or *Módulos I* (1964); on the other, a small initial influence of Cristóbal Halffter's work - *Anillos* (1966) or *Yes, speak out, yes* (1966) - which he considered to be already irrelevant by 1974.<sup>226</sup>

The opening consideration of the Adornian perspective on the formal possibilities of the new music can be resumed here under a new perspective, once the connections between Marco's music and that of his contemporaries have been briefly analysed. Interestingly, Adorno's perspective emerges from the problems posed by the increasing fragmentation of society: "the spell arts put upon the *membra disiecta* of reality by virtue of its synthetic tendencies is modelled upon the spell of real life and yet is reduced to the status of a negative utopia" (Adorno 1984a: 189). The composers' central formal problem could be reduced to an essential question: "Is disintegration possible as a result of integration? The state of the compositional consciousness is such that the synthesising, meaning-creating elements of composition can assert themselves through the critical dissolving of those compositional elements in which meaning is supposed to exist as a positive fact. Integration and disintegration are wholly intertwined" (Adorno 2008b: 208). As a result the problem of the particular work becomes one of constructing "a unity which does not conceal the fragmentary and chaotic state of the handed-down musical material, and yet which does not simply mirror fragmentation through identification with it, but which is able to embody, negate and transcend it in the sense of the Hegelian *Aufhebung* [sublation]" (Paddison 1993: 158). A critical perspective on Marco's oeuvre, which will be expanded in the following analysis of the *Dúo Concertante*

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<sup>226</sup> Both de Pablo and Halffter belong to the 1951 Generation.

*nº 6*, can be introduced here: I will consider how the analysis of the musical material the composer is undertaking in this *Dúo* deals with the problem of form and its constructive logicity, taking as a point of departure those fragmented elements of the handed-down musical material that resemble the *membra disjecta* of society. The procedural mechanisms that have been analysed in the prior considerations of the deviation from the pitch dualism, development of rhythmic patterns and rhythmic density, as elements of tension-over-time that construct the heterochronicity of musical time, are to be found at the basis of the formal logicity of works.

### **Naivety and tentativeness**

My argument here is that this *Dúo Concertante* could be understood as work-in-progress, as drafted experimentation or even as a compositional exercise. It somehow represents a primitive stage of the composer's study of musical material, even if by 1978 his output was already relevant, having gained international recognition with works in which the structural coherence was masterfully constructed and the idiomatic elements were clearly defined (e.g. *Aura* for string quartet). Nevertheless, a sense of naivety and tentativeness<sup>227</sup> arises from the *Dúo's* performance and analysis. The question is: does the composer purposively introduce such elements as reflections on the structure of the musical work or should they be considered as examples of inconsistency, unconcealed fragmentations, scars of the formal constructive process? The answer leads to the following analysis of the *Dúo Concertante nº 6*, composed in 1995, where I intend to discuss Marco's tendency, in some of his works, to present structures that resemble a puzzle in which the pieces do not necessarily fit together but, still form a meaningful entity.

One relevant and interesting remark must be made at this point, before moving on to analyse the *Dúo Concertante nº 6*: a number of critics have applied the notion of naivety to Marco's music, at different moments, from the beginning of his compositional career. Some of these texts will be revisited here, as they

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<sup>227</sup> This term is employed here implying a number of conceptual connotations that intend to stress the sense of exploration, of experimentalism, of unfinished discourse that characterises an important part of Marco's early oeuvre.



enlighten and reinforce my previous argument. In 1970, Maurice Fleuret wrote a critique of *Cantos del pozo artesiano* (which belongs to the early group of works I have previously labelled as musical theatre or action-music) in *Le Nouvel Observateur*. Fleuret pointed out how: “the work has revealed to me a form of extremely refreshing musical naivety, much more ingenious and subtle than it seems to be on a first hearing” (Fleuret in Busto 1986: 26).<sup>228</sup> That same year Jacobo Romano published a critique of *Aura* (Marco’s first string quartet, which functions as a transitional work within his catalogue), in the *Buenos Aires Musical* magazine, where he attempts to define Marco’s idiom: “the hierarchical organization of the sensory elements of the musical material (...) through a extremely subtle timbral palette, use of different bow strokes, attacks and the inclusion of the performer’s own voices, give *Aura* a singular atmosphere, which might even disquiet as a result of its purity. Such a definition, I believe, is the one that more closely corresponds to Marco’s oeuvre. A sort of primitivism, with a singular imagination, inhabits him” (Romano in Busto 1986: 28).<sup>229</sup> Following the same lines, after attending a performance of the works *Maya* (1969: cello and piano) and *Vitral* (1969: solo organ and string orchestra), Enrique Franco stressed how, when listening to Marco’s music: “we face a naivety with no trace of infantile imitation. We clearly perceive that behind those simple expressions and formulae exists a much more complex intentionality that, as a result of the composer’s effort, does not manage to stick its face out of the window” (Franco in Busto 1986: 30).<sup>230</sup> All these critiques stress that sense of naivety that has been explored in the analysis of Marco’s *Dúo Concertante nº 3* and which will also be relevant to the upcoming consideration of his *Dúo Concertante nº 6*.

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<sup>228</sup> “La pieza del español Tomás Marco *Cantos del pozo artesiano* me ha revelado una forma de ingenuismo musical extremadamente refrescante y más ingeniosa y sutil de lo que parece en primera audición”.

<sup>229</sup> “La jerarquización sensorial de la materia sonora, integrada - entre otras - por un sutilísimo repertorio tímbrico, formas de ataque y la incorporación de sus propias voces por parte de los instrumentalistas, otorgan a *Aura* un ámbito extraño, y quizás algo inquietante por su pureza. Este calificativo - pienso- es el que más corresponde a la obra de Marco. Una especie de naifismo habita en él con una singular imaginación”.

<sup>230</sup> “Estamos quizás ante un ingenuismo de vuelta, es decir, sin asomo de imitación infantilista. Percibimos con claridad que detrás de las expresiones y formulas simples alienta un intencionalidad más compleja que, por el esfuerzo del músico, no llega a asomar su rostro”.

### 4.3 *Dúo Concertante nº 6*

Composed in 1995, under the commission of the violinist Francisco Martín and the cellist Belén Aguirre, this piece, subtitled *Musurgia Universalis*, in reference to Athanasius Kircher's vast musical treatise,<sup>231</sup> follows the same compositional principles that guide Marco's series of *Dúos Concertantes*, as previously discussed (see section 5.2.2). My approach will not be focused, on this occasion, on the proto-history or *poiesis* of the work (its possible relation to Kircher's treatise) but on the significance of the problematic issues that arise from the consideration of the logical constructive elements of form. In doing so, I am deviating from the initially proposed focus on the study of musical time as a heterochronic plurality of structures of tension-over-time, based on Koselleck's notion, and examining instead the idea of time and its relation to general formal structures from an abstract perspective. The centrality of the consideration of time, as well as the relevance of Adorno's and Bergson's ideas remains, nonetheless, within the following discussion.

My first point relates to the question posed in the closing fragment of the previous section and to the sense of naivety and tentativeness that I stressed in the analysis of the *Dúo Concertante nº 3*. Enrique Franco's critique of Marco's orchestral work *Escorial*, composed between 1972 and 1974, provides some further enlightening insights:

Marco walks with unerring instinct towards the definition of his own self. His steps do not move in search of delimitations, as there is no bigger enemy to his generational sign than any attempt to build gates in an open field. On the contrary: the composer enjoys being and acting aesthetically in a multi-dimensional sense. It will then be necessary to precisely define the point of origin from which his different forms of manifestation irradiate. I believe that this is Tomás Marco's daily routine: to find that centre, through a deepening process that involves as well one of purification. There

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<sup>231</sup> *Musurgia Universalis* was published in 1650 and became a work of central relevance for the music of the seventeenth century (see Godwin 1979).

is a term he really likes: prospection [*prospección*] (...) by considering musical communication as the final utterance of the cultural worlds, Marco constantly seeks to find, departing from the worlds of philosophy, literature, poetry, imaginative and fictional creativity, that which will have, inevitably, something of summary and consequence. (Franco 2006: 427)<sup>232</sup>

Interestingly, Franco writes about the composer's prospective process of definition of the self, which is potentially related to the tentativeness and, to some extent, to the naivety I have referred to earlier. Such 'prospection' (*prospección*) implies an avant-garde attitude somewhat connected both to the significance that Dubois's learning methodology had in Marco's compositional development as well as to the notion of *viaje* (discussed in Chapters 1 and 2): each work is conceived as a reflective process, research within the inner structures of the self, the possibilities of the musical material and the wider intellectual elements that potentially connect them. Furthermore, the prospective nature of Marco's approach to the compositional process might be linked to different aspects of his socio-cultural environment. Firstly, as José Luis Garcia del Busto points out:

Tomás is not a musician forged through a methodical regular attendance at a music conservatory or to the lessons of a specific teacher. He is a cultured man, of academic inclination and education, endowed with an artistic sensibility that was fundamentally oriented towards music and that made him spontaneously feel attracted by the most advanced means of artistic expression, a fact that led, in a natural manner, to a

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<sup>232</sup> "Marco camina con certero instinto tras la definición de su propio yo. Sus pasos no se mueven en busca de las delimitaciones, pues nada hay tan enemigo del signo de su generación como el poner puertas al campo. Al contrario: gusta el compositor de ser y actuar estéticamente en un sentido pluridireccional. Será necesario, entonces, definir con precisión el punto de partida del que irradian las diversas formas de manifestarse. Creo que ésta es la operación diaria de Tomás Marco: dar con ese centro a través de un proceso de profundización que comporta otro de depuración. Hay un término muy querido por él: *prospección* (...) al considerar la comunicación musical como decantación última de mundos culturales, Marco cerca constantemente desde esos mundos - la filosofía, la literatura, la poética, la sociología, la creación imaginativa y de ficción - el que tendrá, inevitablemente, algo de resumen y consecuencia de ellos".

‘private’ study of composition that involved a great deal of self-didacticism. (Busto in Rojo 2008: 234)<sup>233</sup>

The fact that Marco initially was, to some extent, a self-taught composer (see Chapter 1) had an arguable impact on his approach to the compositional process: it took as a point of departure the limited freedom of action granted by a relative ignorance, resting on the relevance of a rather intuitive approach, which was then qualified by personal research and experimentation within those areas or techniques towards which the composer felt personally inclined. This might have had an influence on the uniqueness of the composer’s idiom as well as on the facture or craftsmanship of the composed material. It explains as well why each composition might have implied a process of explorative introversion (*prospección*), of definition of the self and why some works seem to be tentative, exploratory, naive. Instead of ascribing to himself any of the dominant compositional trends (techniques) of the time, this prospective process led to the creation of a musical idiom in which external influences, which are inevitably present, are naturalized and not forcefully embedded as alienated elements. It must be pointed out that the formative period, as I have previously discussed, cannot be seen as starting at the same time as his mature compositional period, but as preceding it: his research was initiated in the early 1960s and developed whilst Marco was involved with the ZAJ movement throughout that decade with works such as *Los Caprichos* (orchestral work written between 1959 and 1967), *Trivium* (for piano, percussion and tuba, written in 1962), *Quasi un Requiem* (for solo string quartet and string orchestra, written in 1965), *Roulis-Tangage* (for mixed ensemble, composed between 1962 and 1963), *Glasperlenspiel* (for mixed ensemble, written in 1964), *Piraña* and *Fetiches* (for solo piano, respectively composed in 1965 and 1967-68), *Car en Effet ...* (for 3 clarinets and 3 saxophones, written in 1965) or *Schwann* (for mixed ensemble, composed in 1966); this development came to a first conclusive moment when, having

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<sup>233</sup> “No es Tomás un músico forjado en la constante y metódica asistencia a las aulas de un Conservatorio o a clases de un maestro determinado. Es un hombre culto, de formación y de talante universitarios, dotado de una sensibilidad artística que se orientó fundamentalmente hacia la música y que se sintió atraído de manera espontánea por los modos de expresión más avanzados, lo que le condujo de forma natural a un aprendizaje de la composición extra-académico y con buena dosis de auto-didactismo”.

matured his idiomatic ideas, the composer completely abandons the ZAJ performance medium and turns his focus to musical composition, in its 'classical' understanding. It should also be taken into consideration that the prospective nature of Marco's approach necessarily results in an achievement/failure dualism, the achievement conceived both as idiomatic progress and structural coherence. Avoiding a sustained reference to any invariant compositional procedure, each work becomes a new (informed) beginning, an explorative introversion, a new investigation, prospection (*prospección*), of his own intellectuality and of the possibilities of the musical material. Furthermore, a tendency can be traced when considering his idiomatic development from the 1960s up to his latter compositions, from a rather nominalist towards an increasingly formalist approach. The early experimental structures, probably influenced by Cage's work as well as Umberto Eco's discussion of open structures<sup>234</sup> (reflected in the unusual conformation of performing ensembles) are slowly abandoned, only revisited in some specific works, in favour of an increasingly logically defined approach to the centrality of form. This becomes evident in the formal distance between the *Dúo Concertante nº 3*, composed in 1978, and the *Dúo Concertante nº 6*, composed in 1995, and will be used here to study, taking as a starting point the analytical consideration of the second work, Marco's mature understanding of form and its relation to musical time.

Before moving into any specific analytical consideration, one more factor, related to both the historical and sociological frameworks presented in Chapter 2, should be taken into account in order to understand the formation and development of Marco's musical idiom and his formal procedures, especially with regard to the previously mentioned structural notion of a puzzle in which the pieces do not necessarily fit together but, still, form a meaningful entity. A parallelism could be traced here, following Adornian lines, between, on the one hand, the transition from the experimental ZAJ performance period, the subsequent relevance of the musical theatre, the initial experimentation with classical structures, before and after 1968 (i.e. *Aura*) and the latter development of his mature musical idiom, which involved an experimentation with formal

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<sup>234</sup> In Eco's work *Opera Aperta* (The Open Work), first published in 1962 (Eco 1989).

structures of greater length and complexity (i.e. his late Symphonies), and, on the other hand, the Spanish socio-economical situation at the time. We are considering a society that was in the final years of a long-standing autocratic dictatorship, a society that had long lived highly isolated, both culturally (especially musically) and economically, from the dominant international trends and was only starting to hatch, to increase its contact with the (external) reality of its surrounding world. There is an economic clash between the state of capitalist (under)development in Spain and its neighbouring countries that would eventually come to be partially levelled towards the early 1990s, a clash in which the fractures and inconsistencies of the system were more clearly identifiable. The 1960s were, at the same time, a period not only of international convulsions, with the special relevance of the year of 1968 (both in France and in other European and South American countries, as well as in the United States), but of significant changes in Spain. Marco lived this period from the awareness of the existing broken dualism between the actuality of the Spanish cultural (implicitly social and economical) situation and the experience of the international avant-garde; the internal fracture between the Spanish socio-economical state and the emerging relevance of vanguard movements (historically started in the musical field by the 1951 Generation) that, under the spell and influence of the international artistic scene but as unique entities, clashed with it. He was a critical spectator of a reality made out of pieces that, even if not apparently coherent, seemed to be meaningful; he, somehow, played the role of Benjamin's personification of the materialist dialectic as depicted in his *Thesis on the Philosophy of History* (see Benjamin 1969). The economical development of the 1980s and the establishment and development of a democratic system after 1978 is paralleled by the above-mentioned tendency in Marco's work towards an increasingly formalist approach to the compositional process, an approach within which the *Dúo Concertante n.º 6* should be framed. Marco's position as critical spectator had a direct influence both on his early attitude towards musical structures as well on its later development.

Such a perspective easily arises from a comparison between Marco's *Dúo Concertante n.º 3* and his *Dúo Concertante n.º 6*, being influenced as well by my

acquaintance with the composer's complete catalogue. It enlightens some of the arguments developed in the previous section and justifies the necessity and significance of the current formal perspective on the *Dúo n.º 6*. In any case, the centrality of the problem of form must be acknowledged when referring to the musical discussions of the time. In this respect Marta Cureses mentions the relevance that Pierre Boulez might have had on Marco's early formal inclinations and experimentation: he attended Boulez's conference on the formal problems of contemporary music in Darmstadt in 1963. Boulez writes, in relation to the crisis of the normative conventions:

Form - a key word for a key subject - perplexes me. The harder you try to pin it down, the more it eludes you; the more you try to isolate it historically, the more unreal it becomes. The less you talk about it, the more it keeps cropping up; the more you discuss it, the less you agree about it. (Boulez 1986: 101)

Furthermore, when Marco attends the Darmstadt course in 1966 Adorno gives a lecture entitled *Funktion der Farbe* and publishes, in the *Darmstädter Beiträge zur Neuen Musik*, his article 'Form in der neuen Musik', both representing significantly critical reflections on the problems of form in the new music.

Carlos Gomez Amat stresses, in his 1974 biographical work on Marco, the relevance of my current line of argument:

It can be asserted that form is the fundamental issue within the musician's work. Everything that Marco's thinking proposes (...) when he starts writing can be reduced to formal terms. As there is an increasing coincidence between formal and stylistic elements, his style becoming progressively more defined, the logicity of his recent works is more easily understood by the audiences. (Amat 1974: 28)<sup>235</sup>

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<sup>235</sup> "Se puede afirmar que la problemática fundamental en la obra del músico es la de la forma. Todo lo que se plantea en su pensamiento (...) a la hora de ponerse a escribir se reduce a términos formales. Como cada vez existe una coincidencia mayor entre los datos formales y los

Beyond any potential particular influence on Marco's consideration of form, my discussion here temporarily transcends the specificity of the considered work and, before returning to Marco's proposed structural solution, seeks to understand and explain, taking as a starting point Adorno's reflections on the matter (both in his essays 'Vers une musique informelle', published in 1961, and 'Form in der neuen Musik', published in 1966, as well as in his *Ästhetische Theorie*, published posthumously), why and how the problem of form became central for the music of the time. It could be argued, from a historical perspective, that this had been one of the central issues of music since Schoenberg's early dodecaphonism, or even Webern's earlier free atonal pieces, as Adorno points out, but it did nevertheless gain renewed transcendence with the end of the international dominance of serialism (the so-called international style), reflected in the changes taking place in Darmstadt after 1961 and the increasing relevance of American experimentation with open forms and aleatoricism. What Adorno implies when referring to the idea of a *musique informelle* is:

A type of music which has discarded all forms which are external or abstract or which confront it in an inflexible way. At the same time, although such music should be completely free of anything irreducibly alien to itself or superimposed on it, it should nevertheless constitute itself in an objectively compelling way, in the musical substance itself, and not in terms of external laws. Moreover, wherever this can be achieved without running the risk of a new form of oppression, such an emancipation should also strive to do away with the system of musical-coordinates which have crystallized out in the innermost recess of the musical substance itself. Of course this gives rise to the difficulty that in the absence of such residual forms, musical coherence appears to be quite inconceivable, while their survival as foreign bodies inhibits the integrated elaboration of musical events. This contradiction highlights most clearly the problems facing music at a stage when

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datos estilísticos, pues el estilo se va asegurando, las páginas más actuales resultan por eso más lógicas para el público”.



an unconstrained musical nominalism, the rebellion against any general musical form, becomes conscious of its own limitations. Just as in dialectical logic, so here too in aesthetics the universal and the particular do not constitute mutually exclusive opposites. If informal music dispenses with abstract forms - in other words, with the musically bad universal forms of internal compositional categories - then these universal forms will surface again in the innermost recesses of the particular event and set them alight. (Adorno 1992: 272-273)

What Adorno is stressing here is the inescapability of form, something that transcends as aporetic in any music that intends to be informal: any attempt to liberate itself from the imposed, thus alienated, structures of the universals, that is, any negation of form is at the same time an affirmation of form, its condition being consequently antinomical. There is a dialectical relationship between order and freedom: "order simply has to be imposed on freedom, the latter must be reined in - so the argument goes - whereas the situation is rather that freedom should organise itself in such a way that it need bow to no alien yardstick which mutilates everything that strives to shape itself in freedom" (Adorno 1992: 292-293). Informal music should not be fearful, it should reflect and irradiate that fear, "it would learn how to distinguish between chaos, which in reality never was such a great threat, and the bad conscience of freedom, in which unfreedom can blossom and thrive" (Adorno 1992: 293). Given Adorno's understanding of the nature of musical material, a *musique informelle* would never be able to spring from a *tabula rasa*, even if it should attempt to, of ordering concepts such as 'logicity' and even causality; it should master, still, the relationship between temporal form and musical content. Interestingly, its essence, being as it is a critique of the past, follows the historical tendency of occidental music to be a reaction against, a conflict with, alienated (formal) elements, of the ability of music to create with those elements an appearance of identity, which is never real, but dialectic. A musical work should nowadays project as a whole, as it has historically done, tension and resolution. Adorno criticizes any idea of a completely static music, of a music outside time, which

becomes un-objective, not compatible with the medium in which it does, in any case, exist, extend and depend upon. He refers to Bergson, when considering the difference between the heights and duration of notes, in a critique of integral serialism:

In the controversy on this point the concept of time is used equivocally. It covers both *temps espace* and *temps durée*, physically measurable, quasi-spatial time and experiential time. Bergson's insight into their incompatibility cannot be erased. Long before him, even traditional epistemology, which he called causal-mechanical theory, made a distinction between phenomenal and thing-like time. But in experienced time like is not like. Logarithmic concepts do not suffice to calculate such likeness. (Adorno 1992: 312)

Sense (with its formal implications) becomes untimely when it emerges out of its own negation, but it should not be abandoned: the artist should attempt a reconciliation; it is something not to be copied but to be produced, "it is what it is only by becoming itself. That is the element of action in informal music" (Adorno 1992: 317). If art is to communicate it should not respect the conditions, the framework imposed by communication itself. "In a *musique informelle* the deformation of rationalism which exists today would be abolished and converted to a true rationality. Only what is fully articulated in art provides the image of an undeformed and hence free humanity" (Adorno 1992: 319). Adorno closes the essay with a key statement: "the aim of every artistic utopia today is to make things in ignorance of what they are" (Adorno 1992: 322).

The ideas developed in 'Vers une musique informelle' would be revisited and extended by Adorno in a further essay, published six years later, entitled 'Form in der neuen Musik' (dedicated to Pierre Boulez). Adorno argues that the idea of musical form is often employed in an unclear manner: it is linked to musical relations as they take place in time, especially with regard to the articulation of connective elements, being ultimately reduced to the problematic relationship between the universal and the particular. The form of a music that is completely

liberated could leave aside any repetition, but the inner logicity of music has always been related to latent or open repetitions; even utter inequality requires a moment of equality out of which the unequal is defined as such:

All musical form, regardless of the means at its disposal, involves the use of recapitulation in this extended sense. But even when recapitulation is most thoroughly concealed, it has turned into something almost unbearable. It is this which the New Music has stumbled upon; it is its deepest stratum. From there it is but a small step to the metaphysical speculation that emphatically good music which is internally consistent with itself is not possible. (Adorno 2008b: 205-206)

The repetition of sameness and difference as formal categories becomes inevitable. But, “in the context of the difficulties of formal construction in the here and now [*hic et nunc*], the highly legitimate resistance to abstract formal constants has led to the tendency of form to disintegrate” (Adorno 2008b: 207). In any case, integration and disintegration should converge, disintegration being reached through integration. Adorno argues that everything in an emancipated music has formal connotations, but formal structures should now be constructed from bottom to top (from the specific to the general) and not, as has traditionally been done, from top to bottom (from the formal universals to the specific material). The essence of the formal problem of music results from the rupture between music and form as linguistic expression; form now questions the possibility of an authentic art that breaks with the objective alienated elements of the handed-down material and its social implications, and needs to ask itself if, by rejecting society, the possibility of any further objectification still exists.

I will now move on to consider how some of the previous arguments are reflected in the constructive elements of Marco’s *Dúo Concertante n<sup>o</sup> 6*. Firstly, I would like to point out how, as previously stressed, the historical process depicted by Adorno is paralleled by Marco’s production: after an early experimentation with open formal structures in the 1960s, the composer becomes conscious of the limitations of nominalist composition, of the

inescapability of form, and gradually adopts a rather formalist or constructivist, as the composer defines it, approach to the compositional process. The formal configuration of this *Dúo Concertante* (see Table 4.13), consisting of nine clearly defined sections, forming a structure that could be either understood as a ternary AA<sup>1</sup>B or a mirrored ABA<sup>-1</sup> (inverted A), should be analysed under the framework provided by the previously mentioned notion of a puzzle in which the pieces do not necessarily fit together but, still, form a meaningful entity. Each section is constructed upwards, from bottom to top, as a somehow independent cell, with clearly defined contours, always separated from the previous or following material by the use of silence. Sameness and difference become central within the overall development of the constructive process of the work: some cells employ similar elements, similar gestures, but never in the same exact way; everything that seems to be new is, in reality, referential, thus based on the preceding material. The composer does not attempt to conceal the recapitulation, which is overt and explicit, but at the same time, contradictorily, the general structure is fragmentary, disintegrated. It is a puzzle in which the pieces do not fit together, but still remain meaningful: disintegration and integration converge, the first being reached through the latter. On the base of an apparently broken structure lies a material that is integrated, self-referential, a material that is linked throughout, adding coherence to the fabric of the musical work. Naivety and tentativeness are revisited, but not in the same manner as in the *Dúo Concertante n.º 3*: they have become premises of the structural construction, of the composer's relationship with the selected material, they are the consequence and necessity of an approach to composition which is, even if unconsciously, utopian, in that it attempts to do things without really knowing what they are: "the aim of every artistic utopia today is to make things in ignorance of what they are" (Adorno 1992: 322).

The former text develops one more approach to the nature of musical time, in which the study of how the different layers that form and characterise its stratified nature are defined by the inherent relationships of the musical material as structures of tension over time, is left aside in favour of a broader examination of the constructive elements of the musical work, as defined cells

Table 4.13 - Tomás Marco: *Dúo Concertante nº 6*

## Formal Structure

Sections									
	I	II	III	IV	V	VI	VII	VIII	IX
Bars	1-55	56-83	84-96	97-132	133-159	160-180	181-192	193-204	205-240
Length	55	28	13	35	27	20	12	12	36
Content		Pizz	Gliss		Pizz	Gliss	Pizz Arpeggiato	Sustained notes	
Double bar-lines	4/5	69/70			149/150 159/160				216/217 228/229
Length Reiteration									
Musical Reiteration									
Linear Structures	v. ascending c. descending			v. descending c. descending					v. ascending c. ascending
Structure I	<b>A</b>			<b>A<sup>1</sup></b>			<b>B</b>		
Structure II	<b>A</b> (96 bars)			mirror			<b>A</b> inverted (81 bars)		

that attempt to create an illusion of overall unity. The dialectical relationship between that appearance of unity and its forming elements is central to the consideration of musical time, a consideration that needed to be increasingly abstract as it departed from the specificity of the musical material of the *Dúo Concertante* n<sup>o</sup> 6.

In the upcoming fragment, an analysis of *Iris*, one new further approach, focused on performative elements, will be adopted in the study of musical time. Nevertheless, some interpretative reflections, arising from the performance of this *Dúo Concertante*,<sup>236</sup> must be presented at this point as a means to enlighten some of the previously developed hypotheses. My argument here is that this work seems to formulate an unanswerable question, one that does not want to be solved; it seems to be a non-argumentative argument, a process leading to nowhere. The work remains unfinished: it stops because it cannot end. It is what Berio would have defined as a work still 'in progress' (Berio 2006: 79) or, as Adorno referred to it in the *Aesthetic Theory*, an artwork that has been substituted by the process of its own production: "today every work is virtually what Joyce declared *Finnegan's Wake* to be before he published the whole: *work in progress*". (Adorno 2004a: 33-34). It transmits, on a performative level, a feeling of uneasiness, as if undertaking a search for concealed meanings that might actually not exist. By remaining unfinished the work presents contradictory and ambiguous dimensions, "contradictory because it conflicts with the desire to complete and, at least temporarily, to conclude a musical work (...) ambiguous because (...) it cannot dispense with the experience of 'closedness'" (Berio 2006: 89). The text then becomes a "wistful parody of a voyage toward silence" (Berio 2006: 91), which needs to be conceived as an "agglomeration of events, without any pre-arranged centre; events which nonetheless find, locally and sometimes surprisingly, their connections, their necessities" (Berio 2006: 97-98). Marco employs a number of registers, some conceived as an experimentation of unusual sonorities (the use of the *pizzicati come chitarra*), some exploring the extremes of the 'ugliness' of sound (the

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<sup>236</sup> The recording of this *Dúo Concertante* can be found in the CD included at the end of the annexes (track 2).

section between bars 195 and 206 or the use of non-vibrato high pitches in the violin - see Annex D: 556-557). They all place the performer in a difficult and uncomfortable position, the performance always leading to a broad general question, which is intended to remain open: why?

#### **4.4 Recording *Iris***

Given that the complexity and length of Marco's violin and piano work *Iris* (2002)<sup>237</sup> would make a detailed analysis too extensive to fit within the bounds of this thesis, I have decided to consider it from a different performative standpoint to those employed so far, in an attempt to deal with the philosophical implications that arise from my own interpretative experience. Such a perspective emerges from performance-based reflections on Marco's work as well as from the intellectual background provided by the study of Bergson's and Adorno's ideas. The heterochronic nature of musical time is approached here through its actual unfolding as *temps durée*. In doing so, I implicitly accept what Bergson would have criticised as the weakness of the spatialised conception of musical time inherent in the consideration of its potential mapping, which is nevertheless significant, as the application of such an analytical framework to *Umbral de la Desolación* has demonstrated. What follows is a critical study of the recording/live-performance dualism based on and developed from the ideas that defined, *a priori*, our understanding, as performers, of the recording process and the nature of its expected outcome.

Before entering the rather philosophical discussion of such dualism, which requires a degree of intellectual detachment from the specificity of the analysed work, I would like to briefly introduce *Iris* in order to point out those elements that justify the perspective adopted within the following analysis. Composed in 2002, this violin and piano work was dedicated to the Spanish violinist Víctor Martín. Marco defines it as a

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<sup>237</sup> Both the score and the recording of *Iris* are included in the annexes (see Annex D: 560-585, and Track 3 in the CD included at the end Volume II).

composition in which the interplays of density and speed between the instruments play a crucial role in the development of timbral structures. It is also based on scaled patterns that follow self-similar transformation models. The idea was to create a formal and rigorously abstract work that, nevertheless, could be evocative. (Marco 2011)<sup>238</sup>

The composer argues that its title refers, in a non-programmatic or descriptive manner, to the mythological character Iris, from Homer's *Iliad*. A brief examination of the first two pages of the score (see Annex D: 580-581), with its patent gestural implications, evidences the significance that the visual has in Iris, the opening gesture (bars 1 to 6) clearly exemplifying this. The way in which the recording deprives us of the visual performative gestural elements leads me to consider the recording/live-performance dualism from an abstract perspective. My own recording, with Cristina Pato on the piano, will work as the sounding basis for the following discussion.

I will start by addressing the issues that arise from the consideration of the nature of recorded music, as opposed to live performance, drawing some of my arguments from Peter Johnson's writings on the subject (Johnson 1999 and 2010). My central hypothesis is that the historical tendency of the dominant paradigms of the recording industry (as well as the nature of the medium itself) somewhat parallels Max Weber's idea of an increasing rationalisation of the capitalist societies (Weber 1958 and 1971), a rationalization that crystallises in a performative obsession with clinical perfection. The recording process increasingly attempts to eliminate those human elements that deviate from an ideal of perfection full of ideological implications, as Richard Taruskin points out: "performers are [become] essentially corrupters - deviants, in fact" (Taruskin 1995: 13).<sup>239</sup> The outcome is not human, nor alive, it is a creature that once

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<sup>238</sup> "Se trata de una composición en la que los juegos de velocidad y densidad de los instrumentos tienen una importancia primordial a la hora de trabajar el timbre. También se basa en modelos escalísticos que siguen pautas de transformación autosemejante. Se trata de obtener una pieza formal y rigurosamente abstracta que, sin embargo, pueda resultar evocativa".

<sup>239</sup> This comment relates to my current argument but is employed by Taruskin in a different context amid a discussion of the imposition of the post-Romantic work-concept on the Performance Practice movement.



dissected has been brought back to life by technology, scientifically reconstructed from scattered fragments, in the manner of the *Modern Prometheus* (original subtitle of Mary Shelley's *Frankenstein*). This becomes clear in the way the industry seems to define the relevance of the different aspects that make a classical music recording more or less qualitatively valuable: first perfection (technical perfection), then (maybe) musical interest (this relates to Andy Hamilton's discussion of the aesthetics of perfection - see Hamilton 2000 and 2003). As Taruskin points out: "no less than the score, the performance is [now] regarded as a text rather than as an activity, and this creates another pressure toward the elimination from it of anything spontaneous or merely personal, let alone idiosyncratic" (Taruskin 1995: 61). If we examine this from a means/ends perspective we could assert, following the same line of argument, that performance, the means, logically adapts to the demands of its ends, recordings, considered as consumption goods: on many occasions a live performance does not differ from the actual recording; such is Adorno's critique of Toscanini's recordings.<sup>240</sup> However, in my view, even if the market is full of such perfect renditions, performers too often nowadays do not offer anything musically valuable, personal, something that goes beyond the conception of performance as a means to an end, as the mere rendition of a product conceived to be consumed. Not many envisage performance as a unique act of interpretative enlightenment and only a few escape from what Nicholas Cook defines as a performance style designed for infinite iterability (Cook 2001); only a few attempt to give "a new life to an object of knowledge" (Berio 2006: 4). I am not questioning the nature of the record itself, but the nature of the process that takes place between the performance and its recorded consumable version.

The first notion critically considered by Johnson, in his article 'Illusion and aura in the classical audio recording' (Johnson 2010), is that which defends that a recording does not capture the authentic image of a live performance. My argument is that it adds one more step to the problem of translation that was previously raised in the general consideration of performative issues within the

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<sup>240</sup> In 'On the fetish character in music and the regression of listening' (Adorno in Arato 1978: 270-99).

opening section of this Chapter. A recording is a rather new way of encoding a musical performance, but as I pointed out above, no translation can be completely true to its original. It is not a matter of an audio signal that can be considered as authentic (as it would already be a different code we would be referring to), or an issue of where that audio signal could be located within an auditorium. The key element is that recordings imply a new way of listening (be it casual or concentrated), qualitatively different to that taking place in a live classical music performance. The visual might not be considered to be central; nevertheless, as a performer, I cannot negate the inescapable relevance of the hands' gestural patterns. Johnson points out, from a critical perspective, that: "television close-ups demonstrate that what musicians are doing with their instruments or their bodies is often musically meaningless and aesthetically unattractive" (Johnson 2010: 40). Two different arguments arise from Johnson's statement. Firstly, it refers to an increasing tendency, which is market-created and market-orientated, to play with the body, to theatricalise the performance in an unnecessary and superficial manner. I believe that music is created in performance through the interplay between brain and the different muscular mechanisms involved in the movement of the hands, which might have more general bodily gestural connotations: those elements are the only indispensable ones to render a musically valuable performance. The employment of peripheral movements results from a fashion of futile mimicry that seeks to connect with those sectors of the audience which do not really want to listen, but would rather see, a new paradoxical idea of listening through the eyes - the outcome of a dominantly visual society. Secondly, I would like to stress my argument of the above-mentioned significance of the gestural patterns of the hands (I am referring to a violin and piano performance here): they are not meaningless nor need to be aesthetically attractive; on the contrary, they are a spatialised rendition of the resulting sounds. Observing a close-up take of a performer's hands while playing demonstrates two things: 1) that, even if they are a result of the demands for the proper management of the instrument, there are not two performers that do it in quite the same way (that was much more so towards the beginning of the twentieth century than it is today), and 2) that a muted analytical vision of those hands would serve to understand why each

performative rendition is different. I must concede that such an analysis would imply, in any case, some knowledge of the instrument and its mechanisms.

Two further interconnected elements are introduced in Johnson's text: live-ness and feedback. These could be related to what Stan Godlovitch refers to as presence (Godlovitch 1998). The problem of feedback should not be reduced to audience's generated audio signals (an intense silence), to attentive listening or quiet performing conditions (Johnson 2010: 40-41). The core element of such feedback process is presence and it involves a matter of physicality, which is not purely aural, or visual, but results from a corporeal all-embracing sensory perception. A live performance (at least that happening under what Adorno would define as an audience's attentive adequate listening), involves a reciprocal exchange process, taking place at different levels, between at least two individuals, that is, two living organisms. This is somehow perceived as an interchange of energies, a fusion of the performer and audience's mind's inner states, a special type of communication (see Rooley 2005: 43-53). Such a definition might be criticised for its mystical undertones: any scientific approach to its essence would imply a necessary simplification. The role of presence is not dependent on quiet performing conditions, which in studio environment are technologically (implying clinically or unrealistically) created, or on the kind of feedback that a producer could provide, as he is not present in the recording room (there is feedback but not presence) and his listening might be attentive but not neutral, his role not being to listen but to produce: he is not enjoying the music nor relating to it, but internally editing and selecting takes.<sup>241</sup> Consequently, such a notion of presence cannot be derived from or applied to the relationship established between a listener and a recording; that relationship is qualitatively different, as Johnson indicates: the reciprocity is broken. I must point out that my previous argument refers to an ideal understanding of performance, not to what most performances are, but to what performers aim to do, what they believe a meaningful performance should be: to the difference

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<sup>241</sup> A discussion of the varying roles that a producer can potentially play might seem to be necessary at this point but will not be undertaken as it is not central for my current argument. I do, nevertheless, acknowledge that the understanding of the producer's role implied in my argument could be deemed partial.

between Music and music. It must also be stressed that the communication process I refer to does not necessarily need to take place between the performer and the whole audience, but might only be established with a small part of that audience. My ideas are based on reflections upon my own performing experience, essentially being either chamber music or solo performance, as well as on the interpretative preparation involved in this specific recording. The complexity of the orchestral structure and mechanisms, in which many different factors intervene (even if they could probably be reduced to the same basic ones), should be considered separately, as they are not relevant to my current line of argument.

One further remark must be made regarding the nature of the temporal dimension of a live performance, as pointed out in Johnson's text. In this respect, the understanding of musical time as a heterochronical expression of *temps durée* is critical. I would like to argue, drawing on Bergsonian ideas, that the invention and development of the recording and reproducing mechanisms, as technological means, considered as an outcome of modern scientific progress, should be consequently analysed within the broader framework it provides. In both cases the implicit understanding of time is linear and reversible (as that on the record), being consequently based on a notion of time distinct from that of human experience: irreversible (as that on a live performance). Such an understanding undermines the relevance of the temporal unfolding of musical events by eliminating the possibility of the unexpected implied in it,<sup>242</sup> thus destroying its characteristic and essential element of performative freedom. We can listen to a record endlessly and it iterates unchanged, our listening experience might vary but the actual sound remains identical; we could even learn it, memorize it, be(come) able to mentally predict the shapes of the unfolding process: this demonstrates one of the essential qualitative differences that defines the recording/live-performance dualism.

Johnson points out, when analysing Michael Chanan's ideas (Chanan 1995), following a similar line of argument to that exposed above, that "instead of

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<sup>242</sup> This is true at least to the extent that the unexpected does partially depend on an essential unrepeatability of the event.

propagating the sense of music being made by living musicians, recordings can sometimes seem to offer a closed, intentionally perfect product, a triumph of technology in which all human engagement is transparent” (Johnson 2010: 42), leading to a destruction of the Benjaminian notion of aura and a resultant reification of the musical work. Nevertheless, he moves on to criticise such a standpoint, arguing that the aural presence of performers might remain in the recording, and stressing the relevance of imaginative listening: “the entire world of art depends upon the power of the human imagination to find meaning in what it knows to be unreal (...) recordings stimulate innate human skills in understanding sounds alone by magically bringing to presence a sound-world, the physical sources of which are known to be absent” (Johnson 2010: 43). The consideration of the implications arising from the notion of ‘perfect recording’ leads Johnson to establish the centrality of the following issue: “the difference between the artistic pursuit of an ideal image and perfection as a criterion of value” (Johnson 2010: 44), a difference that relates to the previously mentioned issue of the dominant quality paradigms of the recording industry.

A direct study of Benjamin’s notion of aura, as developed in his essay ‘The Work of Art in the Age of Mechanical Reproduction’ (Benjamin 1936 [2005]), enlightens my approach to the live-performance/recording dualism, posing, at the same time, some significant critiques of various aspects of Johnson’s standpoint. Firstly, I would like to point out how Benjamin stresses the centrality of presence as a requisite of authenticity:

Even the most perfect reproduction of a work of art is lacking one element: its presence in time and space, its unique existence at the place where it happens to be (...) the presence of the original [*live performance*] is the prerequisite to the concept of authenticity (...) the situations into which the product of mechanical reproduction [*recording*] can be brought may not touch the actual work of art, yet the quality of its presence is always depreciated. (Benjamin 1936 [2005])

Secondly, Benjamin emphasises the relevance of the ritual element, derived from the centrality of presence that relates to the previously mentioned notion of reciprocal physicality:

We know that the earliest art works originated in the service of a ritual - first the magical, then the religious kind. It is significant that the existence of the work of art with reference to its aura is never entirely separated from its ritual function (...) for the first time in world history, mechanical reproduction emancipates the work of art from its parasitical dependence on the ritual (...) but the instant the criterion of authenticity ceases to be applicable to artistic production, the total function of art is reversed. Instead of being based on ritual, it begins to be based on another practice - politics. (Benjamin 1936 [2005])

What Johnson defends is the possibility of the auratic to emerge from the record/listener relationship. He stresses that such a notion does not imply the necessity of live presence and that it is the outcome of dialogic engagement, not dependent on the properties of the object but on the quality of the encounter: “the distance between subject and object remains real yet is transcended in the illusion of one-ness, of the sensation of absorption of the self in the object of contemplation” (Johnson 2010: 45). Such an argument is clear when referring to a consideration of artistic expressions in which the object, beyond its transcendental nature, is a material entity, a physical reality. But, what is the musical object? Johnson’s argument seems to refer to the musical object as the musical work, an autonomous reality non-dependent on performance, ignoring its processual nature. Benjamin’s notion of aura arises from a tradition of occidental philosophy that is inevitably embedded with the linguistic conceptual implications that have historically characterised its approach to music; as Nicholas Cook points out: “in truth, the idea that performance is essentially reproduction, and consequently a subordinate if not actually redundant activity, is built into our very language” (Cook 2001: 1). Furthermore, in ‘The Work of Art in the Age of Mechanical Reproduction’ (Benjamin 2005), the German philosopher only engages with the consideration of music secondarily, focusing

instead on the critique of other forms of artistic expression (mainly photography and film). So, a direct transposal of his argument should not be attempted without questioning how the auratic can be understood and formulated within the uniqueness and specificity of the musical world, from the perspective of the previously mentioned dialectic dualism of the objective and processual nature of the musical work. Johnson's reassessment of Benjamin's idea hypothesises on the possibility of the auratic to emerge, given its dialogic nature, from the contemplation of any artistic object, regardless of its means of production: "the difference between the auratic and the non-auratic is therefore determined not by the means of production but whether the object resists or denies the fascination of the auratic" (Johnson 2010: 46).

My critical approach to Johnson's reassessment stresses the significance that the ritual elements have in Benjamin's understanding of aura, becoming fundamental in any consideration of the musical work that takes into account its dualistic nature, as process/object, and, in doing so, stressing the relevance of its performative nature. If "mechanical reproduction emancipates the work of art from its parasitical dependence on the ritual" (Benjamin 2005), then a new dependence must be necessarily created. But what this dependence refers to, in the case of music, is both the ritualistic elements of the performance process itself (from the physical disposition of performer(s) and audience to the dress-code as well as all that could be defined as behavioural elements) and the consequently conditioned way of attentive listening that the ritual (ideally) requires and implies. Two questions might arise at this point: does the record eliminate the ritual element of the musical work that is to be found at the magical, thus ritualistic, implications of the historical origin of art? Or does it transcend the conventional ritual process, as in its specific codifications in the tradition of Western Classical music, and present a new paradigm of the ritual in which presence, abstraction and technology combined play different roles? What Johnson argues is that "by emphasising the power of the sound of music rather than the social context of its performance, classical recording is closely in tune with the aesthetic of autonomy that has characterised much production and theorising of Western art music over the last century" (Johnson 2010: 48)

and, even more, “the ideal of perfection may still be valid in the contemporary world, not least because it can now function as a critique of an already faltering postmodernism” (Johnson 2010: 48).

The previous consideration of the nature of the recording/live-performance dualism, and the implicit understanding of time that characterises it, was taken into account in the preparation of the recording process, raising a number of issues that were addressed through a specific approach to such a process and the intended attributes of its outcome. To start with, the question we faced, as performers, throughout the actual recording process, was: how could we critically relate to the expectations imposed upon us, to the paradigms of validity enforced by the recording industry? Different aspects had to be examined in order to define our critical standpoint. Firstly, the nature of the previously discussed communication process had to be reconsidered or, at least, analysed to a deeper level. Such a communication process becomes evident, it is externalised and thus traditionally conceptualised, when it involves performer(s) and listener(s). In order for it to take place, something needs to be communicated. Nevertheless, its essence, its ignition moment, is the performer’s communication with his inner self. Only when the performer, transcending the score as a collection of symbols, as a set of instructions and transcending the instrument, its mechanisms and its technicalities, communicates with his inner self, when he produces music, as abstract structures, can the external communication process that is core to the idea of a reciprocal feedback, necessarily dependent on presence, start. Even if in the recording process the essence of such feedback cannot be reproduced (as it was not a live performance), we focused on the inner communicative process, determined to create a meaningful rendition of the work, with the final intention of capturing, within the actual recording, that moment of ignition.

Secondly, we intended to relate in a critical manner to the issue of temporality and the perfection paradigm. Given the inescapable limitations imposed by and arising from the translation problem implied in the recording process as a new medium of musical codification, we attempted to present what could be termed raw material. By this we refer to a recorded performance that reproduces the



temporal constrictions of un-repeatability characteristic of a live performance: completely unedited. This raises problems of deviation from the perfection paradigm: they are essentially critical.<sup>243</sup> It must be understood that such a paradigm is an abstract, technologically aided, construct: perfection is not human. Even in the case of performances of outstanding technical clarity, there is room for a critical approach. I believe that the performer must be his sternest critic; he creates the performance, consequently having a unique consciousness of all its fissures, both technical and musical. Any performer could deconstruct his own performance, but that would imply a humanization of the record that, nowadays, the market-dominated recording industry finds unacceptable. The performer/music relationship is that of a continuous search for the unachievable, as new elements are integrated new horizons arise, new possibilities can and must be considered, in an endless manner. Our recording attempts not to alter the essence of temporality of a live performance, beyond the unavoidable element of the encoding mechanisms and its translational implications, its approach being what Andy Hamilton has termed 'imperfectionist', a purist approach that seeks "to maintain the diachronic and synchronic integrity of the performance"; "against creative editing (...) the imperfectionist ideal of the complete take is humanistic and anti-mechanistic, and not mere Romantic Illusion" (Hamilton 2003: 345).

These two elements, the exploration of the inner communicative process and our determination to do a one-take performance of the work, made the recording session unusually complex and logically led to the rejection of any potential editing of the recorded material. Firstly, we had to overcome the factual impossibility of reproducing a live-performance situation, lacking an audience and in the clinical emptiness of a large recording studio. Secondly, we attempted to find a balance between the self-imposed principles that guided the recording process and the need to present an as clean as possible performance of the work: only four takes, which we considered to be acceptable, were recorded by the end of the session. The possibility of a real live-recording was never taken into

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<sup>243</sup> As Jean Baudrillard once wrote: "we must fight for the criminal imperfection of the world" (Baudrillard 2000: 74).

account: the pianist, Cristina Pato, arrived from New York two days before the performance and left the following day. Furthermore, the final recording date had to be rearranged the week before it took place. However, the attempt to carry out a quasi-live studio performance introduced a challenging element, having a more significant relation, by presenting a critical stance, with my consideration of musical time in live and recorded performances.

The previous discussion arises from a self-imposed necessity to deconstruct those analytical frameworks that I have proposed and developed throughout the thesis, with the intention of closing the gap between the analytical, sociological and philosophical consideration of music. I have attempted to build a logical argument, in order to sustain and validate my initial hypotheses, but I nonetheless feel the need to critically reassess anything that might have been demonstrated. Such a posture acknowledges the difficulty of writing about music, art and time, stressing the need to escape from the closed-up logical structures that, standardized by modern scientific thought, used to permeate all the disciplines of human thinking. If anything, the approach to such issues needs to acknowledge their own inherent contradictions and their dialectical or dialogic relationship; it also needs to escape from the ungrounded necessity to establish true statements, from the belief, inherited from the spirit of the Enlightenment (as Bergson and Adorno point out), in the capacity of human reason to explain and understand nature. As Luciano Berio once argued: “musical experience seems always ready to contradict what is said about it” (Berio 2006: 50), and so will it always be.

## Conclusion

This thesis has endeavoured to present an innovative holistic approach to musical analysis which, whilst being specifically based on Tomás Marco's life, music and intellectual world, has also served to develop more transcending analytical frameworks. The complexity of this approach, considered with the reflectiveness that necessarily characterises these concluding thoughts, is undeniable. The result might be perceived as a melting pot of scattered fragments; nonetheless, their inter-connections, as demonstrated throughout the text, are clearly significant. The various questions that arose from the consideration of the initial hypotheses have been discussed: some have been answered, others left open and, most importantly, new ones have been raised. Furthermore, the tensions between the analytical, historical, sociological and philosophical approaches to music have been addressed in an attempt to bring together those different perspectives, which have all proved to be relevant. A critique of the thesis will be now undertaken from three different perspectives: firstly, as a written-down reflection on its conclusional moments and the newly opened paths for future research; secondly, through additional performative reflections; and thirdly, through a further recent interview-dialogue with the composer, in which some of my conclusions are critically assessed (included in the DVD in Annex E).

An overview of Marco's biography, which I considered to be necessary, given its novelty in the field of British musical scholarship, was introduced in the first chapter. I acknowledged previous biographical studies but stressed the necessity to avoid hagiographic styles and to introduce critical elements from historic and sociological perspectives, in the study of the composer's life and work. This was addressed through the overall consideration of Marco's oeuvre, the study of the situation of Spanish music after the 1950s and the subsequent analysis of the relationship between the artistic avant-garde and Franco's regime, where Marco's dual role as a critic and collaborator was examined. Further research is required in these areas. The research here has exposed the need for a more detailed analysis of the relationships between the musical and artistic avant-garde after the mid-1950s and the official structures. One key problem is the

current state of the historiography of Spanish contemporary music: most studies covering the period between the end of the Spanish Civil War and the late part of the century were either written with a clear political agenda, as in the case of those figures close to the regime ('victors write history' - for instance, Federico Sopena or Antonio Fernández Cid), or by individuals who had a deep engagement with the artistic avant-garde (Marco, de Pablo, Halffter or Enrique Franco). Although Marco combines a deep, first-hand, knowledge of the avant-garde and a political dimension to his work, his music demands a more even-handed approach. Thus, a comprehensive history of Spanish new music remains to be written.

Chapter 2 introduced a manifold perspective on the consideration of ZAJ, the Fluxus-related Spanish avant-garde movement founded in 1964. Its origins and its political transcendence were analysed in order to provide a better understanding of ZAJ's nature, and to illuminate the connections that some of its key ideas had with the critical notions that defined Marco's mature musical idiom. Two of the analytical standpoints open significant paths for future research. Firstly, a consideration of ZAJ's proto-history, the relevance that Marchetti's and Hidalgo's contact with Cage and the European Fluxus had on the definition of the movement, would help to achieve a better understanding of its nature. A thorough study of the relationships between the American 'happening', Fluxus and ZAJ would expose their differences, their historical relevance and their relation to both the vanguard movements of the beginning of the twentieth century and to the post-war International Style of the Darmstadt School. Secondly, an exhaustive analysis of the socio-political role played by ZAJ in Spanish society during the 1960s and 70s, its actual impact and the subversive potential of its *etceteras*, would introduce an interesting perspective on the significance that the movement had on the definition of the Spanish artistic panorama in the final part of the twentieth century.

The heterochronic notion of time introduced in Chapter 3 works as the basis for the analytical perspectives developed in Chapter 4 and as a necessary referential element in the consideration of the relationship between Adorno, Bergson and Marco. The study of the Adorno/Marco and Bergson/Marco dualisms offers rich

pickings for future researchers. On the one hand, the fact that Marco's interest in Adorno was initially ignited by his interest in Walter Benjamin's work would justify an analysis of the possible influence that Benjamin has had on Marco's thinking, beyond the brief discussion of the Benjaminian aura undertaken in the final section of Chapter 4. Furthermore, a different perspective could be introduced on the study of the Adorno/Marco relationship by considering the potential influence of Adorno's non-musical works such as *Negative Dialektik* or *Dialektik der Aufklärung* on Marco's understanding of music. Moreover, Nikolaus Bacht's discussion of the significance of time, that is of music as temporal art, in Adorno's philosophy needs to be explored further, since a clarification of the metaphysical *telos* of the Adornian notion of time would lead to a better understanding of his conception of music.

On the other hand, the consideration of the Bergsonian influence on some of Marco's key ideas leads, in addition, to new approaches to time and to Marco's music. The relationship between the renewed understanding of time that characterises the physics of Chaos, as a time of experience, of existence, and musical time needs to be considered in greater depth. The employment of structures of fractal growth in a number of Marco's works, from the 1990s, could be analysed from a purely mathematical basis, clarifying the structural conception of an important part of Marco's oeuvre.

The arguments developed throughout the first three chapters of the thesis lead to the informed analytical perspectives adopted in Chapter 4 which work both as their logical outcome, as conclusional statements and as reflective feedback on the validity and significance of the proposed hypothesis. The first critical element arises from the consideration of the possibility of a mapping of musical time, explored in the final part of Section 4.2.1. This idea needs to be further explored, for example by examining the relevance/level of abstraction dualism, that is, its representativeness and its meaningfulness in musical, analytical and philosophical terms. One more field of future study is opened up by the analysis of form undertaken in Marco's *Dúo Concertante n.º 3* and *Dúo Concertante n.º 6*: a broader perspective, including a wider selection of works from different periods

of the composer's catalogue, would enable a more detailed approach to the issue from historical and stylistic angles.

In general terms, Chapter 4 poses the question of the need to consider the different strands of musical studies, increasingly differentiated after the nineteenth century, as interconnected disciplines. It is a critical standpoint in as far as it intends to close the gap between the analytical, sociological and philosophical considerations of music. The centrality that both performance and the study of performative elements have in the thesis stresses the central role that they should play in such an interconnecting process. Thinking from a performative perspective has enlightened and strengthen my understanding of Marco's music and also my performances of his work.

A final concluding interview-dialogue with Marco is included within the multimedia material in Annex E. It was written and recorded once the last draft of the thesis had been finalised. Marco was questioned on a number of significant elements that had remained unanswered or as overtly hypothetical constructs. The interview could have then been used to inform some of the ideas discussed or signal the weaknesses of the perspectives adopted in the consideration of Marco's music, work and life, the contradictions between my hypothesis and the composer's ideas. It has not. Instead, it has been conceived as a post-scriptum - as the new beginning that follows the conclusion of this research project. It should thus be read as a deconstructive review of my own work. The dialectical tensions that might arise between the thesis and the interview, their concordances, differences in approach and open divergences, can and will be used in future research. Those tensions, which have been left unresolved here, are the most significant outcome of this research project: they exemplify how results often suggest more problems than solutions or, as Berio puts it, the way in which "a question raised is often more significant than the answer received" (Berio 2006: 9). Now that the long *viaje* of this thesis has been completed, the time has come to close it, walk through the door that I have left open and reflectively watch the final interview.

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<sup>244</sup> See Annex 1 for a full list of works.



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- Marco, Tomás (1997) *Árbol de arcángeles, Concierto del alma, Ojos verdes de luna*, Granada City Orchestra, Josep Pons (conductor), BIS, BISCD811.
- Marco, Tomás [et al.] (1999) *Fandangos, Fados y Tangos, etc.*, Begoña Uriarte (piano), Karl-Hermann Mrongovius (piano), Wergo, 6634-2.
- Marco, Tomás (2002) *El Viaje Circular*, Granada City Orchestra, Group Sax-Ensemble, Franciso Martínez (conductor), Sello Autor.
- Marco, Tomás [et al.] (2007) *Círculo de Hai Ku, etc.*, Jorge Robaina (piano) and Raquel Lojendio (soprano), Factoria Autor / Sello Autor.
- Marco, Tomás (2007) *Sinfonía Nos. 5 y 4*, Czech Philharmonic Orchestra, Jiří Bělohlávek (conductor) / Orquesta Sinfónica de Tenerife, Víctor Pablo Pérez (conductor), Col Legno, B000025NF9.
- Marco, Tomás (2007) *Orchetral Works*, Orquesta Sinfónica Ciudad de Oviedo, Gabriel Estarellas (guitar), Gregorio Gutiérrez (conductor), Verso, VRS2032.
- Marco, Tomás (2007) *String Quartets*, Arditti Quartet, Col Legno, WWE20045.
- Marco, Tomás [et al.] (2007) *Paraíso dinámico, etc.*, Group Sax-Ensemble, José de Eusebio (conductor), Verso, VRS2041.
- Marco, Tomás (2007) *Segismundo*, David Azurza (countertenor), Manuel Galiana (narrator), Helena Dueñas (actress), Jorge Merino (actor), Guillermo Amaya (actor), Perro Arriero (synthesizer), Juan Carlos Felipe (clarinet), Ramón Romero (cello), Juan Carlos Pelufo (percussion), José Luis Temes (conductor), Verso, VRS 2053.
- Marco, Tomás (2008) *Works for piano*, Manuel Escalante (piano), Verso, VRS2052.
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Marco, Tomás [et al.] (2009) *Materia Cósmica, etc.*, Cosmos XXI, Carlos Galán (conductor), Verso, VRS2080.

Marco, Tomás [et al.] (2009) *Soleá, etc.*, Mario Prisuelos (piano), Verso, VRS2066.

Marco, Tomás (2010) *Escorial, Campo de estrellas, Palacios de Al-Hambra*, Víctor del Valle (piano), Luis del Valle (piano), Orquesta Filarmónica de Málaga, Nacho de Paz (conductor), Verso, BS 083.

Marco, Tomás (2010) *Dúo Concertante 3, Dúo Concertante 6, Iris, Umbral de la desolación*, Roberto Alonso Trillo (violin), Cristina Pato (piano), Nesrine Belmokh (cello). [Unpublished: included in the second volume of the thesis].

### **Audio-visual material**

Alonso, R. (2007) *Vacuum*, dir. Alonso, R. [DVD].

Alonso, R. (2011) *Firebird*, dir. Alonso, R. [DVD].

Alonso, R. (2011) *William Tell*, dir. Alonso, R. [DVD].

Marco, T. (n.d.) *Jabberwocky*. Private recording [DVD].



# **THE MUSIC OF TOMÁS MARCO:**

**A HOLISTIC APPROACH, WITH PARTICULAR REGARD TO  
SELECTED WORKS FOR VIOLIN**

**Volume II**

**ROBERTO ALONSO TRILLO**

**A Thesis submitted in partial fulfilment of the requirements of  
Birmingham City University for the degree of Doctor of  
Philosophy**

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**Birmingham City University**



## **ANNEXES**

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**ANNEX A**  
**TOMÁS MARCO: A WORK-LIST**



# TOMÁS MARCO: A WORK-LIST

## Abbreviations

P: premiere | R: recording<sup>1</sup> | E: edition | C: commission | I: instrumentation

RNE: Spanish National Radio | EMEC: Editorial of Spanish Contemporary Music

## STAGE MUSIC

### I. Opera

#### ***Selene*** (1965-1973) 60'

Opera in one act. Libretto by Tomás Marco.

I: Soprano, mezzo, tenor, bass, male choir on stage, female choir in pit, orchestra (4 saxophones, flute, clarinet, 3 Percussionists, strings).

P: Madrid Opera Festival. Teatro de la Zarzuela. Madrid 14/5/1974.

R: RNE | E: Editorial Alpuerto | C: Fundación Juan March

#### ***Ojos verdes de luna*** (1994) 40'

Monodrama. Texts by the author based on G. A. Bécquer's *El rayo de luna* and *Los ojos verdes*.

I: Voice, string orchestra and 2 percussionists.

P: Otoño Musical Soriano. Palacio de la Audiencia de Soria. Soria 9/9/1994.

R: RNE – CD BIS | E: EMEC | C: Otoño Musical Soriano

#### ***El viaje circular*** (1999-2001) 60'

Opera in one act. Libretto by Tomás Marco based on Homer's *Odyssey*.

I: 3 soloists, 4 voice choir, 4 saxophones, 4 percussionists, piano, synthesizer, electric guitar, electric bass.

P: Festival Internacional de Música Contemporánea de Alicante. Principal Theatre. Alicante 29/9/2002

R: RNE-CD Fundación Música Contemporánea. Colección Opera actual | E: EMEC

#### ***Segismundo (Soñar el sueño)*** (2003) 70'

Pocket Opera. Texts by Tomás Marco based on Calderón de la Barca's *La vida es Sueño* and additional texts by Plato, Descartes and Alberto Lista.

I: 1 counter-tenor, 2 actors, 4 actors and electronics.

P: Teatro Tantín. Santander. 15/5/2003

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<sup>1</sup> CD reference numbers are not included in this work-list. An important part of the recordings listed here have not been published, many belonging to the private archive of the Spanish National Radio (RNE). A list of published recordings is included within the Bibliography in the first volume of the thesis under the section 'Recordings'.

***El caballero de la triste figura* (2002-2004) 90'**

Chamber opera in one act. Libretto by Tomás Marco based on fragments from Cervante's *Quijote*.

I: Soprano, mezzo-soprano, tenor, baritone, white voices choir (females and children), 2 flutes, 2 trombones, 2 violins, 2 cellos, 2 percussionists and synthesiser.

P: Albacete, Teatro Circo. 27/12/2003

C: Commissioned by the Sociedad Estatal de Conmemoraciones Especiales para el Año Cervantes.

***Yo lo ví* (2007)**

Libretto by Tomás Marco based on fragments from historical texts, Goya's paintings and poems by Leandro Fernández de Moratín, Juan Bautista Arriaza, Nicasio Gallego and Bernardo López García.

I: Narrator, soprano, baritone, mixed choir and Fl., Ob., 2 Cl., Bn., 2 Tpt., 2 Perc., 2 Vl., 2 Vla., 2 Vc., 2 Db. and synthesiser.

P: Madrid, Teatro Albéniz. 20/5/2008 | R: RNE

C: Commissioned by the Consejería de Cultura de la Comunidad de Madrid.

***Tenorio* (2008-2009)**

Libretto by Tomás Marco based on texts by José Zorrilla, Tirso de Molina, Molière, Lord Byron, Lorenzo da Ponte, Godolmi, Zamora, Sor Juan Inés de la Cruz and others

I: Soprano, tenor, baritone, mixed choir or four voice madrigal and instrumental ensemble: Fl., Cl., Bn., Trb., 2 Perc., Vl., Vla., Vc., Db.

C: Estío Musical de Burgos.

## **II. Action music / Musical theatre**

***Jabberwocky (antecedentes para cazar a un snark)* (1966-1967) 25'**

Vocal gibberish in 29 parts based on a text in five different languages by Lewis Carroll.

I: Actress, 4 percussionists, piano, tenor saxophone, tape, lights, radio players and slides.

P: Tercer concierto Alea Temporada 1966-67. Instituto Francés de Madrid. 23/2/1967

***Anna Blume* (1967) 14'**

Texts by Kurt Schwitters.

I: 2 reciters, tape and ensemble (flute, oboe, clarinet, tenor saxophone, horn and 2 percussionists).

P: II Festival de América y España. Instituto Nacional de Previsión. 22/10/1967 | R: RNE

***Cantos del pozo artesiano (anotaciones para un drama imaginario)* (1967) 23'**

Text by Eugenio Vicente.

I: Actress and ensemble (flute, trumpet, trombone, horn, helicon, 2 percussionists, violin, cello and double bass).

P: Conciertos Alea. Madrid. 25/3/1968 | R: RNE-JRT-SRF | E: Salabert (Paris)

***Küche, Kinder, Kirche* (1968) 15'**

Text by Günther Grass.

I: Mezzo-soprano, 5 interpreters-actors | P: Instituto Alemán de Madrid. 16/5/1968

C: Instituto Alemán de Madrid

***Rosa-Rosae* (1968-69) 18'**

I: Flute, clarinet, violin, cello and lighting elements.

P: Jeuneses Musicales. Juventude Musical Portuguesa. Teatro Tívoli. Lisbon. 20/10/1969

R: RNE-RDP-SRF-LP Hispavox-LP MEC/Hispavox | E: Salabert (Paris)

***Recuerdos del porvenir* (1972)**

I: Version I: tape and plastic-lighting device. Version II: soprano with electroacoustic and action.

P: Encuentros de Pamplona. Muralla de Pamplona. 26/6/1972

R: RNE | C: Commissioned by Encuentros de Pamplona-Alea

### **III. ZAJ works**

***Jeux (Homenaje a Debussy)* (1965)**

R: Gallery 400. Between Sound and Vision. University of Illinois at Chicago.

***El pájaro de fuego (Homenaje a Stravinsky)* (1965)**

I: 1 Performer | P: Zaj concert. Juxtapositionen 1. Aix La Chapelle. Galerie Aachen. 15/9/1966.

***Guillermo Tell (Homenaje a Rossini)* (1965)**

I: 1 Performer | P: Festival ZAJ 3. Centro Social Nia-nesto. Barcelona. 8/12/1966.

***Piraña* (1965)**

I: Piano | P: Festival ZAJ 1. Escuela Superior de Ingenieros de Telecomunicación. Ciudad Universitaria. Madrid. 6/12/1965.

***Viaje a Almorox (un viaje musical)* (1965) 11h 45'**

I: Group work (each participant can perform any work, be it self-composed or not, during the 11 hours and 45 minutes that this musical trip lasts).

P: Goya train station. Madrid. 15/12/1965.

***Cefeidas* (1965)**

I: For 5 people or groups of people in five different places.

P: Concierto-Party ZAJ. Taller-Jardín del escultor Martín-Chirino. San Sebastián de los Reyes. Madrid. 11/12/1965.

***Living-room Music (pieza utilitaria a la memoria de Richard Srtrauss)* (1965)**

Postal concert, November-December 1965.

I: Yourself | P: Received by post

***Musik für Wolf Vostell* (1965)**

P: Viaje a Almorox. Goya train station. Madrid. 15/12/1965.

***Variaciones sobre un plástico* (1966)**

P: Teatro Beatriz (Nacional de Cámara y Ensayo). Madrid. 9/2/1967.

***Edelweiss (un ... de Tomás Marco)* (1966)**

P: Concierto ZAJ. 8/12/1966.

***Concierto de navidad* (1966)**

P: Festival ZAJ 3. Centro Social Nia-nesto, Barcelona. 8/12/1966.

***Visita al Museo del Prado* (1966)**

P: Festival ZAJ 2. Prado museum. Madrid. 28/5/1966.

***Salida del Talgo* (1966)**

P: Festival ZAJ 2. Atocha train station. Madrid. 28/5/1966.

***Vuelta al mundo ZAJ* (1966)**

I: Group work.

P: Orly. 25/5/1966.

***Wedding* (1966)**

P: Concierto ZAJ. Salón de Grados – Law Faculty. Madrid. 26/3/1966.

***Ein Engelskonzert* (1966)**

P: Concierto ZAJ. Salón de Grados – Law Faculty. Madrid. 26/3/1966.

***Vuelta diaria a paso atlético a la catedral* (1966)**

P: ZÜJ, Verano Germánico - Freiburg. 1-27 August 1966.

***Grimmvariationen* (1966)**

P: Concierto ZAJ- Europa. September 1966.

***El Adios (Homenaje a Haydn)* (1966)**

I: For an assistant to a symphonic concert.

***Sonata para violin solo* (1966)**

I: For one performer and one violin.

***Historias naturales (Hommage á Ravel)* (1967)**

P: Mini-Concierto ZAJ. Galería Kreisler. Madrid 16/3/1967.

***La hora española (Hommage á Ravel)* (1967)**

P: Mini-Concierto ZAJ. Galería Kreisler. Madrid 16/3/1967.

***Das augenlicht (Hommage á Anton Webern)* (1967)**

P: Hall d'accueil de l'I.N.S.C.I.R. (Superior National Institute of Industrial Chemistry). Mont-Saint-Aignan-Rouen. 3/5/1968.

***La canción de la tierra (Homenaje a Mahler)***

I: Singer and *Eslava* method.

## **IV. Ballet**

***Llanto por Ignacio Sánchez Mejías (Sinfonía coreográfica en cuatro cantos)* (1984-1985) 40'**

I: Ballet and orchestra. Solo violin and solo cello – 2(Pc.).2.2.2-2.2.2.0-harp-piano-Timp.-3 Perc.-strings.

P: Teatro Nacional Doña María II de Lisboa. Lisboa. 27/5/1998.

C: Commissioned by Dirección General de Música y Teatro for the European Music Year.

## **ORCHESTRAL WORKS**

### **I. Solo Orchestra**

***Los Caprichos* (1959-1967) 15'**

I: 3 (Pc.), 3 (E. H.), 4 (B. Cl.), 4 (C. Bn.) – 4.3.3.1-piano-16-16-12-12-8.

P: Ministerio de Educación y Turismo. 23/3/1968.

C: Radiotelevisión Española. | R: RNE.

***Anábasis*** (1968-1970) 19'

I: 3.3.3.3-4.3.3.1-4 Perc.-2 harps-celesta-12.10.8.6.6.

P: I Semana de Nueva Música. Teatro Real. Madrid. 13/1/1971.

R: RNE. | Ed: Moeck Verlag (Celle).

***Mysteria*** (1970) 9'

I: 2.2.2.2-2 Tpt.-Timp.-Perc.-harp-celesta-strings.

P: XXVI Gaudeamus Festival. Hilversum (Netherlands). 16/9/1972.

R: NOS-SRF-LP Hispavox-LP MEC/Hispavox | Ed: Salabert (Paris).

***Angelus Novus (Mahleriana)*** (1971) 12'

I: 3.3.3.3-4.3.3.1-Timp.-3 Perc.-harp-celesta-piano-strings.

P: Teatro Real. Madrid. 15/10/1971.

R: RNE-WDR-Hyades-SGAE | Ed: Moeck Verlag (Celle).

C: Orquesta Nacional de España

***Escorial*** (1972-73, rev. 1974) 18'

I: 2.2(E.H.), 4 (B. Cl.), 4 (C. Bn.)- 4.3.3.1-4 Sax.-Timp.-Perc.-strings.

P: Festival de Otoño. Theatre de la Ville. Paris. 18/10/1974

R: RNE-IBA.PRT-SRF-MR-SR | Ed: Alpuerto | C: Fundación March

***Sinfonía nº 1 (Aralar)*** (1976) 18'

I: 1.2(E.H.).3.2 (C. Bn.)-3.1.3.0-Tom-Perc.-electric organ-strings.

P: Radio France Auditorium. Paris. 14/4/1977.

R: RNE-MR-SRC-SRF-CD Discobi

Ed: Alpuerto | C: France Radio

***Llanto por Ignacio Sánchez Mejías (Sinfonía coreográfica en cuatro cantos)*** (1984-1985) 40'

I: Ballet and orchestra. Solo violin and solo cello – 2(Pc.).2.2.2-2.2.2.0-harp-piano-Timp.-3 Perc.-strings.

P: Teatro Nacional Doña María II de Lisboa. Lisboa. 27/5/1998.

C: Commissioned by Dirección General de Música y Teatro for the European Music Year.

***Sinfonía nº 2 (Espacio Cerrado)*** (1985) 19'

I: 2(Pc.).2(E. H.).2(B. Cl.). 2 (C. Bn.)-4.2.3.0-Timp.-3 Perc.-harp-strings.

P: Ravenna Festival. Ravenna (Italy). 5/11/1985.

R: RNE-RAI-CD Discobi | Ed: EMEC

C: Ravenna International Festival.

***Sinfonía nº 3* (1985) 18'**

I: 1 (Pc.).2.1.1-0.2.2-0-Timp.-2 Perc.-harp-piano-strings.

P: Radio France Auditorium. Paris. 5/4/1986.

R: SRF-CD Discobi | Ed: Salabert (Paris) | C: France Radio

***Pulsar* (1986) 22'**

I: 2(2 Pc.).2.2.2-2.2.0.0-Perc.-strings (4.3.2.2.2).

P: Metz Festival. Metz. 22/1/1986.

R: RNE-NOS-SRF-CD Discobi | Ed: EMEC-Quiroga

C: Centre Européen pour la Recherche Musicale de Metz

***Sinfonía nº 4 (Espacio Quebrado)* (1987) 28'**

I: 4 (2 Pc., Fl. in g).3 (E.H.). 4 (Cl. eb, Cl. b). 4 (C. Bn.)-5.4 (Tpt. pic., Tpt. b).3.1-Timp.-4 Perc.- 2 harps-celesta-strings.

P: Teatro Real. Madrid. 15/4/1988.

R: RNE-CD Col Legno | Ed: EMEC | C: Orquesta Nacional de España.

***Sinfonía nº 5 (Modelos del Universo)* (1988-89) 28'**

I: 3(2 Pc).3 (E.H.).3 (B. Cl.). 3(C. Bn.)-4.3.3.1-3 Perc.-harp-celesta-strings.

P: Festival de Música de Canarias. Teatro Pérez Galdós. Las Palmas de Gran Canaria. 24/1/1990.

R: RNE-CD Col Legno | Ed: EMEC | C: Festival de Música de Canarias.

***Campo de Estrellas* (1989) 10'**

I: 3 (Fl. g). 3(E.H.).4 (Cl. eb, Cl. b).3 (cf)-4.3.3.1-Timp.-3 Perc.-harp-strings

P: Festival de Música de Canarias. Teatro Pérez Galdós. Las Palmas de Gran Canaria. 24/1/1990

R: Catalunya Radio-RNE | Ed: EMEC

C: Santiago de Compostela City Council

***Espacio de espejo* (1989-1990) 10'**

I: 2.2.2.2-2.2.2.3-3 Perc.-harp-piano-strings (5.0.3.2.2).

P: Paris - Maison de la Rádio Auditorium. Paris. 3/10/1990.

R: SRF-RNE | Ed: EMEC | C: France Radio

***Sinfonía nº 6 (Imago Mundi)* (1990-92) 30'**

I: 4 (2 Pc.). 4, 4 (Cl. eb, Cl. b). 4 (C. Bn.)-4.4 Wagner tuba.4 Tpt. in b.4.2-celesta-2 Timp.-4 Perc.-strings.

P: Festival de Música de Canarias. Teatro Pérez Galdós. Las Palmas de Gran Canaria. 24/1/1990.

R: Hyade-SGAE-RNE | Ed: EMEC | C: JONDE

***Bis, Encore, Zugabe, Propina* (1993) 12'**

I: 2.2.2.2-2.2.0-Timp.-strings.

P: Festival Castell de Perelada. 10/8/1993.

R: RTVE Música | Ed: Tritó (Barcelona) | C: Festival Castell de Perelada.

***Exaltación de la memoria (90 a 90 para 90)* (1994) 5'**

I: 3 (Pc.).3.4 (Cl. eb, Cl. b). 3 (C. Bn.)-4.4.3.1-2 Timp.-4 Perc.-16-14-12-10-8.

P: Auditorio Nacional de Música. Madrid. 9/11/1994.

R: RNE-A&B Master Records Música | Ed: EMEC | C: Madrid Symphonic Orchestra

***Morada del canto* (1994) 12'**

I: 2.2.2.2-2.2.0-Timp.-strings.

P: Saison 1994-1995 Sala Pleyel. Paris. 6/11/1994.

R: CD RTVE – Tomás Marco | Ed: EMEC | C: Orchestre Symphonique Française

***Oculto Carmen* (1995) 5'**

I: 2.2.2.2-2.2.0-Timp.-strings.

P: Auditorio Manuel de Falla. Granada. 14/10/1995.

R: RNE / CD Verso (Tomás Marco – Obra orquestal) | Ed: EMEC | C: Orquesta Ciudad de Granada

***Árbol de Arcángeles (Serenata virtual)* (1995) 8'**

I: String orchestra.

P: Auditorio Nacional de Música. Madrid. 05/11/1995.

R: RNE-SWF-CD Bis- Disco Phoenix | Ed: EMEC

***Miró Miroir* (1995) 14'**

I: 2.2.2.2-2.2.1-Timp. 2-Perc.-strings.

P: Fondation Maeght. Saint Paul de Vence. 24/9/1995.

Ed: EMEC-Quiroga | C: Orquesta de Cannes-Costa Azul

***65 FdB 65* (1998) 4'**

I: 3 (Pc.).3.3 (Cl. b).3 (C. Bn.)-4.2.2.1-Timp.-2 Perc.-strings.

P: Berlin. 5/9/1998.

R: Berlin Radio | Ed: EMEC

***Sinfonietta nº 1 (Oscuro resplandor de la memoria)* (1998-99) 20'**

I: 2.2.2.2-2.2.0-Timp.-strings.

P: Verano Musical de Segovia. Jardines de Leandro Silva. Berlin. 17/7/1999.

R: RNE-CD Verso (Tomás Marco-Obra Orquestal) | Ed: EMEC



***Rosa de los vientos* (1999) 15'**

I: 25 Flute orchestra.

P: European Flute Festival. Frankfurt. 18/3/1999.

R: HR | C: Netherlands Flute Orchestra.

***Sinfonietta nº 2 (Curvas del Guadiana)* (2004) 16'**

P: Gran Teatro de Cáceres. Cáceres. 11/6/2004.

C: Fundación Orquesta Extremadura

***Medianoche era por filo* (2004) 6'**

I: String orchestra.

P: Festival Internacional de Música Villa de Llutxent. Claustro del Convento del Corpus Christi. 30/7/2005.

***Ojo de Horus* (2008) 10'**

I: 3.2.3.2-3.2.3.1-Timp. 2- Perc.- strings.

P: Madrid. 4/12/2008.

C: Siemens Spain | R: Siemens Spain | Ed: EMEC

***Sinfonía nº 8 (Gaia's Dance)* (2008) 21'**

1. Gondwana 2. Laurasia 3. Pangea

I: 2.2.2.2-2.2.2.0-Timp.-3 Perc.-strings.

P: Pamplona. 17/6/2009.

Ed: EMEC | C: AEOS-Fundación Autor.

***Sinfonía nº 9 (Thalassa)* (2009) 23'**

1. Nun 2. Okeanos

I: 3.3.3.3-4.3.3.1-harp-Timp.-3 Perc.-strings.

P: A Coruña. 23/4/2010.

Ed: EMEC | C: Galicia Symphonic Orchestra.

***Tránsito del Señor de Orgaz* (2010) 10'**

I: String Orchestra.

P: Quintanar de la Orden. 11/7/2010.

C: Castilla-La Mancha Festival.

## II. Solo Instrument and Orchestra

***Paón*** (1965) 20'

(see *Quasi un Requiem*)

***Quasi un Requiem (Música celestial nº 3)*** (1965, revised 1971) 20'

I: Solo strings and string orchestra (4.3.2.2.2).

P: Semaines de Musique Contemporaine d'Orléans. 27/2/1972.

R: RNE-RAI-SRF | Ed: Alpuerto (Madrid) | C: Orleans Contemporary Music Week

***Vitral (Música celestial nº 1)*** (1968-1969) 16'

I: Organ and string orchestra.

P: XI Semana de Música Religiosa de Cuenca. 28/3/1972.

R: RNE | Ed: Salabert (Paris)

***Concierto para violín y orquesta (Los mecanismos de la memoria)*** (1971-1972) 17'

I: Solo violin-2.2 (E.H.).2 (Cl. b)-2 (C.Bn.)-3.3.1-harp-Timp.-3 Perc.-strings.

P: Festival de Royan. Royan (France). 19/4/1973.

R: RNE-SRF | Ed: Moeck Verlag (Celle)

***Concierto Guadiana*** (1973) 15'

I: Solo guitar and string orchestra (4.0.2.2.1).

P: The English Bach Festival. London. 5/5/1974.

R: LP RCA-Koch-Schwann | Ed: Alpuerto (Madrid) | C: English Bach Festival

***Concierto para violoncello y orquesta*** (1974-76) 19'

I: Solo cello-2.1 (E.H.).2 (Cl. b).0-0.0.0.0-3 Sax.-Timp.-Perc.-6 cello stands- strings.

P: Palau de la Música Catalana. Barcelona. 14/5/1977.

R: RNE | Ed: Alpuerto (Madrid)

***Concierto Eco*** (1978) 23'

I: Solo amplified guitar-3.3 (E.H.).3 (Cl. b).3 (C. Bn.)-4.3.0-Timp.-3 Perc.-harp-strings.

P: Smetana Theatre. Prague. 19/9/1980.

R: RNE-CSR | Ed: Suvini Zerboni (Milano) | C: Czechoslovakian Radio

***Concierto del alma*** (1982) 14'

I: Solo violin and string orchestra.

P: Festival Testimonium. Tel Aviv. 30/1/1983.

R: RNE-IBA-RDP-CD Bis | Ed: Salabert (Paris) | C: Israel's Testimonium Festival.

***Llanto por Ignacio Sánchez Mejías (Sinfonía coreográfica en cuatro cantos)*** (1984-85) 40'

I: Solo violin and cello- 2 (Pc).2.2.2-2.2.2.0-harp-piano-Timp.-3 Perc.-strings.

P: Teatro Lirico. Cagliari. 22/11/1986.

C: Dirección General de la Música y Teatro.

***Bastilles*** (1988) 10'

I: Clavichord and string orchestra.

P: Centro de Arte Reina Sofía. Madrid. 15/11/1988.

R: RNE-SRF-LP Discobi | Ed: EMEC (Madrid) | C: Ville D'Avray

***Triple concierto*** (1987) 25'

I: Solo violin, piano and cello-2.2.2.2-2.2.1.0-Timp.-Perc.-strings.

P: Teatro Calderón. Valladolid. 2/10/1988

R: RNE-Radiodifusión cubana-CD Iberaoutor | Ed: EMEC-Quiroga | C: Hazen for the Orquesta Ciudad de Valladolid.

***Settecento*** (1988) 14'

I: Piano and chamber orchestra (2 oboes, 2 trumpets and strings).

P: Casa de Cultura. Los Alcázares (Murcia). 34/3/1989.

R: RNE-RAI-RCA | Ed: BMG-Ariola | C: Festival Internacional de Orquestas Jóvenes de Murcia.

***Aurora (Divertimento Concertante nº 2)*** (1992) 15'

I: Solo Clarinet and string orchestra.

P: Suntiry Hall. Tokyo. 15/11/1992.

R: RNE | C: Comunidad de Madrid. Expo-92 Seville.

***Concierto del agua*** (1993) 25'

I: Solo guitar and string orchestra.

P: Auditorio Nacional. Madrid. 11/10/1993.

R: RNE-CD Verso (Tomás Marco-Ob.ra Orquestal) | C: BMW Ibérica

***Palacios de Al-Hambra*** (1996-97, second version 1999) 35'

I: Two solo pianos and orchestra.

P: Festival de Musique de Sarre. 18/6/1999 | R: RNE

***Apoteosis del Fandango*** (1997-98) 22'

I: Solo amplified clavichord and orchestra.

P: Universidad Complutense. Madrid. 26/3/1998.

R: RNE-A and B Master Records | Ed: EMEC (Madrid)

***Twilight birds (Pájaros crepusculares)* (2000) 10'**

I: Solo violin and two string groups.

P: National Concert Hall. Dublin. 14/1/2001.

C: Culture 2000 project – European Union.

***De seda y alabastro* (2001) 20'**

I: Flute (G), two string groups and piano ad libitum.

P: Neues aus Spanien Musik, Stilwerk Forum. Berlin. 12/12/2002 | Ed: EMEC

***Laberinto marino* (2001)**

I: Solo cello and two string groups.

P: Auditorio y Palacio de Congresos Príncipe Felipe. Oviedo. 10/12/2002.

R: CD Verso (Tomás Marco-Obra Orquestal).

***Doble concierto (Ensueño y resplandor de Don Quijote)* (2004) 27'**

I: Solo violin and cello and orchestra.

P: Teatro Principal. Burgos. 3/9/2004.

C: Estío Musical Bungalés.

***Vanitas con chaconas y folías* (2005) 25'**

I: Solo recorder, orchestra (2.2.2.2-2.2.0.0, timp.-2 Perc.-piano-cello-internal violin and strings).

P: Auditorio Nacional de Música. Madrid. 27/1/2006.

R: RNE | Ed: EMEC

### **III. Solo Instrument and Instrumental Group**

***Terramar (Divertimento Concertante nº 1)* (1992) 15'**

I: Solo violin, harp, percussion and string orchestra.

P: National Concert Hall. Dublin. 15/11/1992.

R: RTE-RNE-CD Fundació Música Contemporània | Ed: EMEC (Madrid)

C: Young European Strings.

***Creación* (1996) 20'**

I: Solo organ, 3 trumpets, 3 trombones and 3 percussionists.

P: Auditorio Javier Barros Sierra. Mexico City. 14/11/1996.

## IV. Solo Instrument, Choir and Orchestra

### ***Espacio Sagrado (Concierto Coral nº 2)*** (1983) 29'

I: Solo piano, choir, orchestra (2.2.2.2-2.2.2.0-Timp.-2 Perc.-harp-strings).

P: Auditorio de la Fundación Gulbenkian. Lisbon. 10/5/1984.

R: RNE-RAI-RDP-LP Linterna Música-CD Linterna Música | Ed: Salabert (Paris)

## CHOIR WORKS

### I. A Capella Choir

#### ***Transfiguración*** (1973) 11'

I: 16 voices | P: Iglesia de San Jerónimo del Real. Madrid. 8/4/1974.

R: RNE-RDP-SDR-SR-SRF-Cadenza-CD RTVE | C: RNE

#### ***Misa Básica*** (1978) 15'

I: 4 voices | P: Liverpool - Festival of Sacred Music. 14/7/1978.

R: RNE | C: Liverpool Festival of Sacred Music.

#### ***Aleluya*** (1981-82) 8'

P: Iglesia de San Pablo de los Paules. Cuenca. 18/4/1982.

R: RNE-LP CFE | C: Encuentros de Polifonía Juvenil de Cuenca.

#### ***Lúa descolorida*** (1985) 8'

Texts by Rosalia de Castro | I: 4 voices.

P: Santiago de Compostela. 20/12/1985.

Ed: Santiago University | C: Santiago University

#### ***Cuaderno coral*** (1996) 25'

P: Auditorio Nacional de Música. Sala de Cámara. Madrid. 29/11/1996.

R: RNE | C: Agrupación Coral de Cámara de Pamplona.

#### ***(S)Otto voci(e)*** (2000) 12'

I: 8 mixed voices | P: Stuttgart. 3/11/2000.

C: Stuttgart Neue Vocalistsolisten.

***Cristales de cancionero* (2002) 17'**

Texts from the *Cancionero de Olmeda*.

I: Three mixed choral groups | P: Burgos. 6/9/2002 | C: Estío Musical de Burgos.

***Canto de Madrid* (2002) 5'**

Texts by Carlos Gomez Amat.

P: Casa de América. Madrid. 27/12/2002.

## **II. Solo Instrument and Choir**

***Concierto coral nº 1* (1980) 23'**

I: Solo violin and choral groups.

P: San Diego University. California. 4/6/1981.

R: RNE-BR-CSR-HR-RDP | Ed: EMEC

## **III. Voice and/or Choir and Orchestra**

***Ecós de Antonio Machado (Ópera imaginaria nº 1)* (1975) 28'**

Text by Antonio Machado.

I: Choir (16 voices), percussion, organ.

P: Fundación Juan March. Madrid. 17/11/1975.

R: RNE-LP RCA | Ed: Alpuerto (Madrid) | C: Fundación Juan March

***América* (1992, revised and amplified 2000) 25'**

Texts Walt Whitman, Popol Vuh, Cristobal Colón, Chilam Balam and anonymous Aztec poems.

I: Soprano, bass, mixed choir and orchestra -3.3.3 (Cl. b).3 (C. Bn.)-4.3.3.1-Timp.-4 Perc.-harp-strings.

P: Seville. 17/11/2000.

R: CD Sociedad Estatal para el Nuevo Milenio | Ed: EMEC (Madrid) | C: Buffalo Philharmonic Orchestra

***Algunos Cantares* (1997) 11'**

I: Voice and string orchestra.

***Ritos de paso* (2000) 10'**

No text.

I: Fl. (G). 2 (E.H.). 3(Cl. eb, Cl. b).2 (C. Bn.)-4.3.-3.1-Timp. 2 Perc.-organ-strings.

P: Sala Sinfónica Auditorio Nacional de Música. 19/12/2000.

R: RNE | Ed: EMEC (Madrid) | C: Comunidad de Madrid.

***Puerta del Sol*** (2001) 10'

No text.

I: Mixed choir (8 voices)- 3(Pc., Fl. in G).2 (E.H.).3(Cl. eb, Cl. b).2 (C. Bn.)-4.3.1-Timp.-2 Perc.-organ-strings.

P: Sala Sinfónica Auditorio Nacional de Música. 22/12/2001.

R: RNE | Ed: EMEC (Madrid)

C: Orquesta y Coro Nacionales de España.

***Senderos de libertad (Cantata para la Constitución)*** (2003) 25'

Texts from the 1812 and 1978 Spanish Constitutions.

I: Mezzo-soprano, reciter and orchestra.

P: Teatro Real. Madrid. 6/12/2003.

R: RTVE | Ed: EMEC (Madrid) | C: Teatro Real Madrid

***Miserere de Aguilar*** (2003) 17'

Texts from the latin Miserere.

I: Mixed choir (4 voices) and orchestra (1.2.2.2-2.2.1-Timp-2 Perc.-strings).

P: Iglesia Parroquial de Nuestra Señora de Soterrano. Aguilar de la Frontera. 4/3/2005.

C: Cofradía de Nuestro Señor Jesucristo en su Santo Sepulcro de Aguilar de la Frontera.

***Sinfonia nº 7 Comoedia Milenni*** (2000-2004) 40'

I: Choir and orchestra (3.2.3.2-4.3.3.21-Tpt-3 Perc.-piano-strings).

P: Ljubliana. 17/11/2005.

Ed: EMEC (Madrid) | R: TVE Eslovena

***Del tiempo y la memoria*** (2006)

I: Soprano, orchestra with a consort and 3 distant violins.

P: Auditorio Nacional de Música. Madrid. 1/12/2006.

R: RNE | C: Orquesta Nacional de España.

## SOLO VOICE

***Agur Gerardo*** (1972) 22'

No text.

P: San Sebastián. 1973 | R: RNE -LP Edigsa.

***Dos Vocalises para voz sola*** (2002) 6'

No text.

P: IV Festival Internacional de Música Contemporánea de Madrid. 27/11/2002.

## WORKS FOR VOICE WITH INSTRUMENTAL ACOMMPANIMENT

### ***Retrato del poeta*** (1972-73) 12'

Texts by Gerardo Diego.

I: Soprano and piano.

P: Club Urbis. Madrid. 20/2/1973.

R: RNE | E: Ed. Alpuerto

C: RNE – Tercer Programa.

### ***Luar*** (1991) 10'

Texts by Rosalía de Castro.

I: Voice and guitar.

P: Santiago de Compostela. 21/8/1991.

C: Música en Compostela.

### ***Romanzas Romances*** (1992-93) 25'

1. *Saette* (texts by Guido de Cavalcanti), 2. *La vida es breu* (text by Ausias March), 3. *Vocalise I*, 4. *O pracer de chegar a Patri* (text by Luís de Camoes), 5. *Vocalise II*, 6. *Ballade des pendus* (text by François Villon), 7. *La Flor de Gnido* (text by Garcilaso de la Vega)

I: Soprano and piano.

P: Auditorio de Galicia. Santiago de Compostela. 17/8/1993.

### ***A riveder le stele*** (1993) 5'

Texts by Tomás Marco.

I: Mezzo-soprano and percussion.

P: IX Cicle de música del Segle XX. Barcelona. 30/5/1994.

R: Catalunya Ràdio.

### ***Tres cantos lunares*** (1994) 10'

Texts by Rosalía de Castro.

1. *Lua descolorida* 2. *Muda la lua* 3. *Cando a luiña aparece.*

I: Soprano and piano.

P: 1. Madrid 5/11/1994. - 2. Madrid 4/3/1995. - 3. Madrid 26/11/1994.

### ***La Rosa*** (1995) 5'

Texts by Francisco de Rioja.

I: Mezzo-soprano and piano.



***Come un aria italiana* (1995-96) 5'**

Texts by Ludovico Ariosto.

I: Soprano and piano.

P: Madrid. 17/4/1997.

R: RNE-CD XXX Años de RNE (Radio Clásica) | C: RNE for the 30<sup>th</sup> anniversary of Radio 2

***Algunos cantares* (1997) 10'**

Texts by Tomás Marco.

I: Voice and piano.

P: Teatro Juan Bravo. Segovia. 31/7/1998.

R: RNE

***Legest* (2002) 5'**

Texts by Lewis Carroll.

I: Voice and piano.

P: XVII Cicle de Música del Segle XX-XXI. Barcelona. 14/5/2002.

***Escenas de Segismundo* (2003) 15'**

Texts from the opera *Segismundo* by Tomás Marco.

I: Voice and piano | P: Grutas de Cristal. Molinos (Aragón). 19/05/2005.

***Círculo de Hai Ku* (2007) 6'**

Texts by Luis Alberto de Cuenca.

I: Soprano and Piano.

P: Madrid. 3/10/2007 | R: RNE CD Autor.

***Y en un instante se fue todo el silencio* (2009) 15'**

Texts by Luciano González Sarmiento.

I: Mezzo-soprano and cello.

P: Santander. 8/3/2010.

## **WORKS FOR INSTRUMENTAL ENSEMBLE**

### **I. Two Instruments**

***Octavario* (1967) 4'**

I: Flute and percussion.

P: Sports Palace. Darmstadt (Germany). 28/8/1967 | R: RNE

***Juegos nocturnos*** (1968) 8'

(see *Paso a dos*)

***Paso a dos*** (1968) 8'

I: 2 pianos.

P: Instituto Italiano. Madrid. 17/1/1968.

R: RNE

***Maya*** (1968-69) 10'

I: Cello and piano.

P: The Hague. 27/10/1970.

R: RNE-SRF-RB-LP RCA | Ed: Moeck Verlag (Celle)

C: Pedro Corostola and Luis Rego.

***Miriada*** (1969-70) 10'

I: Guitar and percussion.

P: Darmstadt (Germany). 30/3/1971.

R: RNE-BR-RB-LP Edigsa | Ed: Ed. Zimmermann (Frankfurt)

C: Siegfried Behrend and Siegfried Fink.

***Jetzeit*** (1971) 12'

I: Clarinet and piano.

P: Bremen Radio (Germany). 1/11/1971.

R: RNE-RCA, BRC-CD ECCA Homenaje 60 Aniversario Tomás Marco

C: Hans Denzer and Werner Heider.

***Hoquetus*** (1973) 5'

I: 1,2 or 3 clarinets.

P: Academia Filarmónica de Roma (Italy). 2/4/1973.

R: RNE-LP EMEC-LP Dial-ECCA-The Golden Eye

Ed: EMEC | C: Jesús Villa Rojo.

***Dúo Concertante nº 1*** (1974-75) 10'

I: 2 guitars.

P: Pamplona University. 14/4/1975.

R: RNE | Ed: Alpuerto (Madrid)

***Dúo Concertante nº 2*** (1976) 5'

I: Violin and guitar.

P: Carnegie Hall. New York. 29/1/1977.

R: RNE | Ed: Salabert (Paris)

***Dúo Concertante nº 3*** (1978) 5'

I: Violin and piano.

P: Ibiza. 7/12/1978.

R: RNE-SRF | Ed: EMEC – Ecidiones Quiroga.

***Dúo Concertante nº 4*** (1980) 8'

I: Viola and piano.

P: Zaragoza. 14/10/1981 | R: RNE

***Arias de aire*** (1986) 15'

I: Flute and piano.

P: Albacete. 23/3/1987.

R: RNE-NOS-LP Mundimúsica | Ed: Mundimúsica-Garijo

***Kwaidan*** (1988) 7'

I: Alto saxophone and piano.

P: Tokio (Japan). 14/8/1988.

R: RTVE | Ed: Mundimúsica (Madrid)

***Luciérnaga furiosa (Dúo Concertante nº 5)*** (1991) 10'

I: Flute and guitar.

P: Mexico. 18/5/1992

R: CD Fundación Música Contemporània | C: Instituto de Cooperación Iberoamericana.

***Fandangos, fados y tangos*** (1991) 15'

I: 4-hand piano or 2 pianos.

P: Okayama (Japan). 2/10/1991.

R: Wergo WER-CD | Ed: Danbert | C: Artistas Internacionales

***Anaconda*** (1991) 12'

I: 2 Percussion players.

P: Barcelona. 18/5/1992.

R: Audiovisuales de Sarriá.

***Aureola del alba*** (1991) 15'

I: Clarinet and piano.

P: Madrid. 7/11/1992.

R: CD ECCA Homenaje 60 Aniversario Tomás Marco | C: Comunidad de Madrid

***Academia Harmonica*** (1993) 12'

I: 2 violins.

P: Madrid. 7/11/1993.

R: RNE

***Glasperlenspiel*** (1994) 10'

I: 2 pianos.

P: Barcelona. 15/10/1994.

R: Catalunya Ràdio-BR Munich-CD Wergo (Schott Music & Media)

***Primer espejo de Falla*** (1995) 10'

I: Cello and piano.

P: Museo Nacional de Arte. Mexico. 22/11/1995.

R: RNE-CD URTEXT

***Dúo Concertante nº 6 (Musurgia Universalis)*** (1995) 10'

I: Violin and cello.

P: Ateneo de Madrid. 26/11/1995.

R: RNE

***Florestas y Jardines*** (1997) 10'

I: Bass clarinet and marimba.

P: Museum voor Moderne Kunst. Arhem. 7/9/1997.

***Pequeña serenata diurnal (Eine Kleine Tagmusik)*** (1999) 8'

I: 2 flutes.

P: Salamanca. 22/11/2000.

***Sonata para el poniente*** (2000) 18'

1. *Antauro* 2. *Céfiro el orto* 3. *Tindaya* 4. *Brisa vespéral* 5. *Auranto*.

I: Flute and piano.

P: Rachmaninov Hall. Moscow. 21/10/2000.

***Imprecación de Tindaya*** (2000) 4'

I: Flute and guitar.

P: Festival Internacional de Santander. Suesa. 25/8/2001.

***Estudios intertextuales*** (2000) 18'

1. *Gong* 2. *Tricotosa barroca* 3. *Flores de hielo* 4. *Slendro* 5. *Peces de plomo* 6. *Raganella sommersa*.

I: 2 pianos (numbers 3 and 4 can be performed on a single piano - four-hands).

***Iris*** (2002) 15'

I: Violin and piano.

P: Madrid. 27/11/2002. | R: RNE

***75 compases de ch para 75 años de C.H.*** (2005) 3'

I: Violin and cello.

P: Villafranca del Bierzo (León). 13/9/2005.

***Tapices y disparates*** (2005) 10'

I: Violin and guitar.

***La línea de Apeles*** (2009) 5'

I: Violin and viola.

P: Madrid. 2/6/2009.

Ed: EMEC

***Partita Concertante*** (2010) 15'

I: Violin and viola.

## II. Three Instruments

***Trivium*** (1962) 10'

I: Piano, percussion (vibraphone and marimba) and tuba.

P: Madrid. 21/3/1963.

***Hoquetus*** (1973) 5'

I: 3 clarinets.

P: Academia Filarmónica de Roma (Italy). 2/4/1973.

R: RNE-LP EMEC-LP Dial- ECCA | Ed: EMEC (Madrid) | C: Jesús Villa Rojo.

***Algaida*** (1978) 8'

I: Ondes Martenot, piano and percussion.

P: Orleans (France). 9/12/1978.

R: RNE-SRF | Ed: EMEC | C: Orleans Contemporary Music Week

***Trío concertante nº 1*** (1983) 15'

I: Violin, cello and piano.

P: Caja Madrid Auditorium. 26/3/1984.

R: RNE-CD RTVE

***Trío concertante nº 2*** (1984) 15'

I: Flute, violin and piano.

P: Belgrade (Yugoslavia). 16/10/1984.

R: RNE-JRT | C: Belgrade City

***Quinto cantar*** (1988) 6'

I: Violin, cello and piano.

P: Santander. 9/8/1988.

R: LP Etnos-CD Iberautor.

***Aquatorialis (Trío concertante nº 3)*** (1990) 14'

I: Violin, clarinet and piano.

P: Hardin-Simmons University. Michigan (USA). 18/10/1990.

Ed: Edi-Pan (Roma) | C: Michigan State University

***Tránsito del equinocio (Trío concertante nº 4)*** (1994) 10'

I: Viola, cello and double bass.

P: Recanati (Roma). 27/5/1994

***Verde viento (10 metáforas lorquianas)*** (1995-96) 15'

1. *Lejana y sola* 2. *Muerte de perfil* 3. *Niño con blancas sábanas* 4. *Sangre cantando* 5. *Árboles de lágrimas* 6. *Guitarra bajo la arena* 7. *De plomo las calaveras* 8. *Elipse del grito* 9. *Caballo de nubes quietas* 10. *Un llanto como un río.*

I: 3 guitars.

P: Círculo de Bellas Artes. Madrid .9/3/1999.

Ed: Berben (Italy) | R: RNE

***Memorial de jardines secretos*** (2000-2001) 13'

I: Clarinet (bass clarinet), guitar and mandolin (soprano and alto).

P: XVI Cicle de música del Segle XX-XXI. Barcelona. 8/5/2001.

***Como un final*** (2007) 2'

I: Violin, cello and piano.

P: Santander. 22/10/2007.

R: RNE CD Autor

***Desgarradura*** (2007) 11'

I: Violin, cello and piano.

P: Madrid. 5/12/2008.

***Silabario de babel*** (2009) 10'

I: Flute, bass clarinet and piano.

### III. Four Instruments

***Aura*** (1968) 14'

I: String quartet.

P: Gaudeamus Festival. Utrecht. 7/9/1969.

R: RNE-NOS-SDR-SRF-SSR-LP Hispavox-CD Col Legno Tomás Marco. String Quartets

Ed: Salabert (Paris) | Prizes: Gaudeamus 1969 – Honorary Prize Paris Biennale 1969

***Rosa-Rosae*** (1968-1969) 18'

I: Flute, clarinet, violin and cello.

P: Tívoli Theater. Lisbon (Portugal). 30/10/1969.

R: RNE-RDP-SRF-LP Hispavox-LP MEC/Hispavox. | Ed: Salabert (Paris)

***Torner*** (1977) 10'

I: Clavichord (or piano), violin, viola and cello.

P: Guimert Museum. Bordeaux (France) 7/12/1987.

R: RNE-LP ACSE-Movieplay-CD ADDA| Ed: EMEC (Madrid)

C: ACIC (Association pour la collaboration des Interpretes et Compositeurs).

***Tartessos*** (1979) 12'

I: 4 percussion players.

P: Lope de Vega Theatre. Seville. 4/2/1980.

R: RNE-SRF| C: Radio France

***Espejo desierto* (1987) 14'**

I: String quartet.

P: André Malroux Hall. Bordeaux (France). 7/12/1987.

R: RNE-SRF-CD. Disques Montaigne-CD Col Legno *Tomás Marco. String Quartets*

C: Fundación Juan March

***Paraíso mecánico* (1988) 12'**

I: 4 saxophones.

P: Bologne sur Seine (France). 17/12/1988.

R: RNE-SRF-CD RNE | Ed: Henri Lemoine (París)

***Anatomía fractal de los ángeles (Quartet nº 3)* (1993) 13'**

I: String Quartet.

P: Almeida Theatre. London. 27/3/1994.

R: RNE- CD Col Legno *Tomás Marco. String Quartets*

C: Ministerio de Cultura for the London Spanish Arts Festival

***Arboreal (Concierto armónico nº 2)* (1993-94) 12'**

I: 4 guitars.

P: Gran Teatro de Córdoba. 4/7/1994.

R: RNE | Ed: Berben (Italy)

***Octopussy* (1993-94) 10'**

I: 4 pianos or 2 four-hand pianos.

P: Fossano (Italy). 4/6/1997.

Ed: Danbert

***Los desastres de la Guerra (Quartet nº 4)* (1996) 15'**

I: String Quartet.

P: Santander. 24/8/1996.

R: RNE- CD Col Legno *Tomás Marco. String Quartets*

C: Santander International Festival

***Tercer espejo de Falla* (1996) 12'**

I: 4 clarinets alternating with 4 corni di bassetto.

P: Madrid. 29/1/2000.

R: RNE



***Mareas de cristal*** (1999) 15'

I: Violin, cello, piano and percussion (silent instruments/normal instruments).

P: Santander. 12/8/1999.

R: RNE | C: Hazen Foundation

***Resonantes fanfarrias del mar*** (2003) 14'

I: Piano quartet.

P: Madrid. 16/6/2004.

***Cuarteto nº 5 (Memorial del olvido)*** (2007) 15'

I: String quartet.

P: Santander. 26/7/2005.

C: Albeniz Foundation.

***Siete Rubayats*** (2008) 10'

I: Cello, flute, oboe and clarinet.

P: Madrid. 21/11/2008.

R: RNE

#### **IV. Five or more Instruments**

***Roulis-Tangage*** (1962-1963) 10'

I: Horn, piano, cello, guitar, electric guitar, vibraphone and percussion.

P: Roulis: Madrid. 13/6/1963 | Roulis-Tangage: Madrid. 13/12/1965.

C: Tiempo y Música

***Glasperlenspiel*** (1964) 10'

I: 12 instruments in two instrumental groups (see Works for 2 Instruments).

***Car en Effet...*** (1965) 10'

I: 3 clarinets and 3 saxophones.

P: Washington. 27/6/1968.

Ed: Salabert (Paris)

***Schwann (Ein Liebeslied)*** (1966) 9'

I: Flute, piano, trombone, violin, viola and cello.

P: Ateneo. Madrid. 23/11/1966.

C: Aula de Música del Ateneo

***Kukulcan*** (1969-72) 10'

I: Wind quintet.

P: Instituto Francés. Madrid. 8/3/1972.

R: RNE-LP RCA | Ed: Moeck Verlag (Celle) | C: Koan

***Albor (Noli tangere meos circulos)*** (1970) 9'

I: Flute, clarinet, violin, cello and piano.

P: Instituto Alemán de Cultura. Barcelona. 19/11/1970.

R: RNE-SRF-TVR-LP EMEC | Ed: EMEC (Madrid)

C: Diabolus in música

***Necronomicón (Coreografía para seis percussionistas)*** (1971) 8'

I: 6 percussion players.

P: Alhambra. Granada. 7/7/1971.

R: REN-SRF | Ed: Salabert (Paris)

C: Comisaría General de la Música.

***Nuba*** (1973) 11'

I: Flute, oboe, clarinet, violin, cello and percussion.

P: Santiago de Compostela. 23/5/1973.

R: RNE-LP RCA | Ed: Moeck Verlag (Celle) | C: Lisbon Philharmonic

***Arcadia*** (1975) 10'

I: Variable ensemble including woodwinds, strings and keyboards.

P: Zagreb (Yugoslavia). 13/5/1975.

R: RNE-JRT-RAI-SRF | Ed: Alpuerto (Madrid) | C: Zagreb Biennale

***Locus Solus*** (1978) 12'

I: Flute, oboe, clarinet, bassoon, trumpet, trombone, piano, violin, viola, cello and double bass.

P: Eglise Abbatiale (France). 18/7/1978.

R: RNE-SRF-LP/CD Grabaciones Accidentales | Ed: Alpuerto (Madrid)

C: Saintes Festival

***Espejo velado*** (1982) 14'

I: Two wind quintets (2 flutes, 2 oboes, 2 clarinets, 2 bassoons and 2 trumpets).

P: Hilversum (Netherlands). 7/1/1983.

R: RNE-NOS | Ed: EMEC (Madrid)

C: NOS, Netherlands Radio-Television

***Quinteto filarmónico*** (1984) 15'

I: Flute, violin, harp, viola and cello.

P: Principal Theatre. Zaragoza. 12/10/1985.

R: RNE-BBC | Ed: BMG-Ariola

C: London Syrinx Quintet

***Diwanes y Qasidas*** (1987) 9'

I: Flute, oboe, clarinet, bassoon, violin, viola, cello and double bass.

P: Strasbourg (France). 25/9/1987.

R: RNE-RAI-SRF-LP / CD Grabaciones accidentals-CD Fonit Cetra

Ed: EMEC-Quiroga

***Espejo de viento*** (1988) 15'

I: 12 Saxophones.

P: Morcenx (France). 28/4/1989.

R: RNE-SRF | Ed: Salabert (Paris)

***La peripherie du paradis*** (1988) 30'

I: 6 groups of, at least, 6 instruments each.

P: Erik Satie Centre. Paris. 12/2/1989.

C: Erik Satie Centre and the French Ministry of Education.

***Almagesto*** (1989) 15'

I: 4 instrumental soloists and 2 *ad libitum* echoes.

Version I: Clarinet, piano, double bass and percussion.

Version II: Clarinet, piano, double bass, percussion and two instrumental echoes

(i. violin, viola and cello) (ii. oboe, clarinet and bassoon)

P: Bordeaux (France). 12/12/1989.

R: SRF-CD Grabaciones Accidentales

Ed: EMEC (Madrid) | C: Porto Music Office

***Recóndita armonía (Sinfonía de cámara nº 1)*** (1989) 15'

I: 1.1.1 (B. Cl.).1-1.1.0.0-harp-piano-guitar-Perc.-2.0.1.1.

P: Castello di Rivoli (Italy). 22/5/1990.

R: Catalunya Ràdio-EMEC CD Fundación Música Conemporánea

Ed: EMEC (Madrid)

C: Catello di Rivoli Museum.

***Memoria Deshabitada* (1990) 27'**

I: String sextet.

P: Círculo de Bellas Artes. Madrid. 6/12/1990.

R: RNE-SRF-CD | Ed: BMG-Ariola | C: Lille AIEC

***Miró (Concierto armónico nº 1)* (1993) 12'**

1. *Gota de agua sobre la nieve rosa* 2. *Mujeres rodeadas por el vuelo del pájaro*  
3. *Interior holandés* 4. *Estrella azul sobre fondo rojo*

I: 8 celli and *ad libitum* voice.

P: Begur. 23/7/1993 | R: Canal Grande RNE

***Paraíso dinámico* (1993) 10'**

I: 4 Saxophone, piano and percussion.

P: Centre Pompidou. IRCAM. 17/1/1994.

R: Radio France-RNE | Ed: Piles (Valencia)

C: Sax Ensemble

***E un passo sfiorava l'arena . . . (Sinfonía de cámara nº 2)* (1994) 11'**

I: 1.1.1.1.-1.0.1-Perc.-piano-strings(1.1.1.1).

P: Halle (Germany). 31/1/1995.

R: CD Fundació Música Contemporània-EMEC | Ed: EMEC (Madrid)

C: Halle Contemporary Music Association

***Segundo Albor* (1995) 10'**

I: Flute, clarinet, violin, cello and piano.

P: Marble Hall. Hungarian Radio. Budapest. 1/10/1995.

R: MR-RNE | C: Barcelona 216

***Detrás de los árboles* (1995) 14'**

I: Brass wind quintet.

P: Auditorio de Galicia. Santiago de Compostela. 23/3/1996.

***Segundo espejo de Falla* (1996) 11'**

I: 1.1.1.1.0-0.0.0.0-1.1.1.1.1.

P: Segovia. 20/4/1996.

R: CD N0sDO-Junta de Andalucía | Ed: EMEC (Madrid)

C: Scala di Milano

***Rosa de los vientos* (1999) 15'**

1. *Horizonte de alientos* 2. *Nanas y pájaros* 3. *Estrellas de lluvia*

I: 25 Flute Orchestra.

P: Frankfurt Am Main. 18/3/1999.

R: HR | C: Netherlands Flute Orchestra

***Deus ex-BACHina (Grande partita sopra il NOMINE)* (1999-2000) 30'**

1. *Preludio fugato* 2. *Gigas* 3. *Corales* 4. *Sarabandas* 5. *Torso di Ciaccona*

I: Flute, oboe, clarinet, piano, marimba, violin and cello.

P: Santander. 24/5/2000.

R: RNE | Ed: EMEC (Madrid) | C: Marcelino Botín Foundation

***Corolas, Corales, Colores* (2000) 6'**

I: 4 saxophones, piano and bass marimba.

P: Teatro Monumental. Madrid. 18/12/2000.

***Acantilados de bronce* (2000-2001) 15'**

I: Percussion quintet.

P: Madrid. 24/5/2003

***Mapas del aire* (2004) 15'**

I: Wind ensemble.

P: Palau Altea. Altea. 21/6/2004.

***Veinte sonetos de amor para una danza esperanzada (Homenaje a Pablo Neruda)* (2004) 15'**

I: 0.0.0-piano- Perc.- 1.1.1.1.

P: Zaragoza. 23/11/2004.

***Noche de ardiente soledad sonora* (2005) 8'**

I: Flute, oboe, clarinet, piano, violin, viola and cello.

P: Madrid. 19/6/2005 | R: RNE

***Río Grande (Wad al Kebir)* (2005-2006) 18'**

1. a) *La lluvia en Sevilla ...* b) 1. ... es pura maravilla ... 2. *Marisma* 3. *Fiestas Cercanas*

I: Flute, oboe, clarinet, bassoon, piano, percussion, 2 violins, viola and cello.

P: Joaquín Turina Hall. Seville. 23/5/2006.

C: Centro Cultural El Monte Foundation.

***Como la mar Océana* (2006) 12'**

I: Flute (Pc.), clarinet (bass and E b), tenor saxophone (alto), piano, percussion, violin and cello.

P: Palmas de Gran Canaria. 14/6/2006.

***Materia Cósmica* (2006) 8'**

I: Clarinet, alto saxophone, piano, violin and cello.

P: San Vicente de la Barquera. 16/8/2007.

R: RNE

***Noch zwei Minuten mit Wolfgang (Aún dos minutos con Wolfgang)* (2006) 2'**

I: Flute, clarinet, vibraphone, piano, violin and cello.

P: Cagliari. 16/11/2006.

C: Spaziomusica Cagliari.

***Through the Looking-Brahms* (2010) 4'**

I: 4 horns, 2 trumpets, 2 trombones and timbals.

P: Dresden. 28/8/2010.

## **SOLO INSTRUMENT(S) AND INSTRUMENTAL ENSEMBLE**

***Autodafé (Concierto barroco nº 1)* (1975) 15'**

I: Piano, organ and 3 instrumental ensembles.

1. Flute, clarinet, trumpet, percussion and double bass.

2. Oboe, clarinet, horn, percussion and cello.

3. Bassoon, trombone, percussion, double bass and a 3 violin echos.

P: Teatro Real. Madrid. 2/12/1975.

R: RNE-RAI-SRF-LP RCA-CD Hyades SGAE | Ed: EMEC (Madrid)

***Tauromaquia (Concierto barroco nº 2)* (1976) 11'**

I: Four-hand piano and instrumental ensemble (1.1.1.1-1.1.1.0-Perc.-1.0.0.1.0).

P: Musée d'Art Moderne. Paris. 2/3/1977.

R: RNE-SRF-LP/CD Grabaciones Accidentales. CD Fundació Música Contemporània

Ed: Alpuerto

***La nuit de Bordeaux (Aguafuerte goyesco)* (1998) 15'**

I: Guitar and string quartet.

P: Notre Dame Church Bordeaux. 15/4/1998.

R: Radio France-RNE | C: Bordeaux City Council

## VOICE AND INSTRUMENTAL ENSEMBLE

### ***Voz*** (1963) 6'

Text by Giuseppe Ungaretti.

I: Voice (reciter) and 13 instruments.

### ***Tea-Party*** (1969) 15'

I: Soprano, mezzo-soprano, tenor, bass-clarinet, trombone, cello and vibraphone.

P: Radio Bremen Hall (Germany). 27/5/1970.

R: RB-LP Hispavox-LP MEC Hispavox

Ed: Salabert (Paris) | C: Bremen Radio

### ***L'Invitation au voyage*** (1971) 14'

Texts by Arthur Rimbaud, Lewis Carroll, Diego Manrique, Dante Alighieri and Johann Wolfgang von Goethe.

I: Soprano, 3 Clarinets (Eb, Bb and B. Cl.), piano and percussion.

P: Mexico City. 29/9/1971.

R: RNE-RAI-RDP-LP RCA | Ed: Moeck Verlag (Celle)

C: RTVE

### ***Ultramarina (Epitafio para Lope de Aguirre)*** (1975) 10'

No text.

I: Soprano, piano, clarinet and percussion.

P: Vicenza (Italy). 3/9/1975.

R: RNE-EP-RAI-LP RCA | Ed: Moeck Verlag (Celle)

C: LIM and Venetia Biennale

### ***Apocalypsis*** (1976) 34'

Texts from St Johns *Apocalypses*.

1. *La vision* 2. *Los siete sellos* 3. *El angel exterminador* 4. *La Bestia*

5. *Las siete plagas de los siete ángeles* 6. *El reino milenario* 7. *El juicio*

I: Reciter, 4-voice choir and instrumental ensemble (3 saxophones, 3 percussion players, piano, organ, 3 horns, 3 trombones and tuba).

P: Cuenca. 17/4/1976 | R: RNE | Ed: Alpuerto (Madrid)

C: Semana de Música Religiosa de Cuenca.

***Una música*** (1982) 14'

Texts by Jorge Guillén.

I: Soprano and two instrumental ensembles.

(1. Flute, oboe, clarinet and bass clarinet 2. Violin, viola and cello).

P: Teatro Calderón. Valladolid. 12/11/1982 | R: RNE

C: Valladolid City Council

***Milenario*** (1982) 26'

No text.

I: Soprano, mezzo-soprano, tenor, bass and four instruments.

P: Burgos Cathedral. 21/3/1983 | R: RNE

Ed: Burgos City Council-EMEC (Madrid) | C: Burgos City Council

***La Pasión según San Marcos*** (1983) 42'

Texts from St. Matthew's *Evangelium*.

I: Narrator, 3 choirs, 3 percussion players and brass-wind (2 horns and 2 trombones).

P: Cuenca. 2/4/1983.

R: RNE – LP Dial | Ed: EMEC (Madrid)

***Ceremonia barroca*** (1991) 35'

Part I. *Ars moriendi*

(1. *Hipogrifo violento* 2. *In Ictu Oculi* 3. *Soledades* 4. *Crepúsculo de la mar oceánica* 5. *Fiestas sacramentales*)

Part II. *La floresta del Sol-Jaguar*

(6. *Chilam Balam* 7. *Los equinoccios y los solsticios* 8. *Canto al sol* 9. *La persistencia de la piedra* 10. *Inundación de castálida*)

Texts by Calderón de la Barca, Luis Góngora, Tirso de Molina, Chilam Balam, Inca anonymous and Sor Juan Inés de la Cruz.

I: Choir and instrumental ensemble (oboe, horn, clavichord and strings).

P: Madrid. 3/4/1992.

R: CD RTVE Tomás Marco | C: Madrid Regional Government

***Miró (Concierto armónico nº 1)*** (1993) 12'

1. *Gota de agua sobre la nieve rosa* 2. *Mujeres rodeadas por el vuelo del pájaro*

3. *Interior holandés* 4. *Estrella azul sobre fondo rojo*

I: 8 celli and *ad libitum* voice.

P: Begur. 23/7/1993.

R: Canal Grande RNE



***Algunos cantares*** (1997) 11'

I: Voice and 8 celli.

P: Concertgebouw. Amsterdam. 15/5/1998.

R: NOS

***Los trabajos y los días (Soneto para Enrique)*** (1999) 7'

Texts by Luciano González-Sarmiento.

I: Voice, violin, piano and cello.

P: Auditorio Nacional de Música. Madrid. 3/4/2000.

***Teatro de la memoria*** (2002) 60'

1. *El silencio de las sirenas* 2. *Perfil de la caverna* 3. *Josefina la cantora* 4. *El retorno de Euclides*  
5. *Inquidad de la simetría* 6. *Esbozo de la noche* 7. *El juego de la casa china* 8. *Siluetas de Ariel*  
9. *Tornasol de serpiente* 10. *Memorias convexas* 11. *Herakles y las Hespérides* 12. *Hasta que nos trague el olvido*

I: Soprano, 6 saxophones, 2 percussion players, piano and synthesiser.

P: Auditorio Nacional de Música. Madrid. 22/10/2002.

R: RNE-CD Autor Tomás Marco. El teatro de la memoria.

## WORKS FOR SOLO INSTRUMENT

### I. Piano

***Piraña*** (1965) 10'

P: Instituto Alemán. Madrid. 6/12/1965.

R: RNE

***Fetiches*** (1967-68) 6'

P: Amsterdam. 31/3/1968.

R: RNE-NOS-RAI-SRF-LP Movieplay-EMEC-CD Discobi

Ed: EMEC (Madrid) | C: Pedro Espinosa.

***Evos*** (1970) 20'

P: Bremen Radio (Germany). 1970.

R: RNE-SRF-RAI-Discobi

Ed: Alpuerto (Madrid) | C: Alexander Hrisanide.

***Temporalía*** (1974) 14'

P: Instituto Francés. Madrid. 18/4/1975.

R: RNE-SRF-RAI-Discobi

Ed: Moeck Verlag (Celle).

***Sonata de Vesperia*** (1977) 14'

P: London. 13/3/1978.

R: RNE-SRF-RAI-CD Discobi | Ed: EMEC (Madrid)

***Campana rajada*** (1980) 12'

P: Paris. 27/2/1981.

R: RNE-SRF-RAI-CD Polimúsica-CD Discobi

Ed: Salabert (Paris) | C: ACIC

***Soleá*** (1982) 7'

P: Seville. 20/1/1983.

R: RNE-SRF-RAI-CD Discobi - CD ECCA

Ed: Spanish Culture Ministry - EMEC (Madrid)

C: Dirección General de Música.

***Le Palais du Facteur Cheval*** (1984) 15'

P: Paris. 16/5/1984.

R: RAI-SRF-CD Discobi

C: ACIC (Association pour la Collaboration des Intepretes et Compositeurs).

***Cuatro cartas*** (1987) 14'

1. *Carta de Falla a Rubinstein* | P: Aranjuez. 2/10/1987.

2. *Sobre la paz* | P: Bilbao. 19/10/1987.

3. *Triestina* | P: Trieste (Italy). 8/6/1987.

4. *Americana* | P: Madrid. 16/5/1987.

R: RNE-RAI-SRF-LP RCA-LP Discobi-LP Elkar-CD Discobi

Ed: BMG Ariola (Madrid)

C: Paloma O'Shea (1), Albert Nieto (2), Trieste Chroma Association (3) and Jeffery Jacob (4).

***Fandangos, fados y tangos*** (1991) 15'

I: 4-hand piano or 2 pianos.

P: Okayama (Japan). 2/10/1991.

R: Wergo WER-CD | Ed: Danbert

C: International Artists.

***Hai Ku*** (1995) 2'

P: Alacant. 27/9/1995.

R: RNE | Ed: Cecilia Colien Honegger.

C: Cecilia Colien Honegger.

***Farruca*** (1995) 6'

P: Auditorium RTL. Luxembourg. 9/2/1996.

R: RNE | Ed: Danbert.

***Elogio de Vandelvira*** (1998) 8'

P: Jaén. 19-26/3/1999.

R: RNE | Ed: Diputación de Jaén.

C: Diputación de Jaén.

***Sonata Atlántica*** (1999) 18'

1. *Va y ven* 2. *Mar de los ecos* 3. *Oleaje de olvidos y memorias*

P: Principal Theatre. Burgos. 6/7/2000.

Ed: EMEC (Madrid)

***BACHground*** (2001) 7'

P: Madrid. 27/10/2001.

R: CD Universitat Politècnica de Valencia.

***Jardín de Hespérides*** (2002) 6'

P: Santa Cruz de Tenerife. 20/1/2003.

Ed: EMEC

***Tres piezas por minuto*** (2002) 3'

1. *Hai Ku* 2. *Nana para sonar el Beatriz* 3. *Por el camino que a alguna parte conduce*

P: Madrid. 27/11/2002.

***La soledad del unicornio*** (2004-2005) 7'

P: Barcelona. 7/6/2005.

R: Catalunya Radio | Ed: Periferia

***CGA 65 gotas del océano de la amistad*** (2005) 4'

P: La Palma de Gran Canaria. 22/10/2005.

***Diferentes diferencias* (2005) 6'**

P: Valladolid. 29/5/2006.

***Siluetas en el camino de Comala* (2006) 7'**

P: Festival Cervantino de Guanajuato. Mexico. 17/10/2006.

***Giardini Scarlattiani (Sonata de Madrid)* (2006) 7'**

1. Prado de San Isidro 2. Prado Viejo 3. Buen Retiro

P: Madrid. 26/9/2007.

R: RNE

***Quodlibet* (2007) 5'**

P: Madrid. 20/11/2008.

C: Fundación Guerrero | R: Fundación Guerrero.

Ed: Fundación Guerrero.

***Paso a nivel* (2008) 5'**

P: Barcelona. 9/6/2008.

***AGGA* (2008) 5'**

P: Madrid. 18/11/2009.

***Tocata en moto perpetuo* (2009) 8'**

***Contorno de Planto* (2009) 5'**

P: Auditorio Nacional. Madrid. 14/12/2009.

***Nymphalidae (Tres mujeres para la mariposa Monarca)* (2010) 6'**

1. Malinche's Butterfly 2. Sor Juana's Butterfly 3. Adelita's Butterfly

P: Guanajuato. Mexico. 19/10/2010.

***Tangabanera* (2010) 7'**

## **II. Guitar**

***Albayalde* (1965) 5'**

P: Amsterdam. 20/11/1969.

R: RNE-BR-CD Caskabel

Ed: Zimmermann (Frankfurt)

***Naturaleza muerta con guitarra (Homenaje a Picasso)* (1975) 13'**

P: Castellón. 5/8/1975.

R: RNE-SRF-CD Caskabel

Ed: Alpuerto (Madrid)

***Paisaje grana (Homenaje a Juan Ramón Jiménez)* (1975) 5'**

P: Huelva. 21/8/1975.

R: RNE-RAI-SRF-LP RCA-CD Caskabel

Ed: Alpuerto (Madrid) | C: Universidad Hispánica de Santa María de la Rábida

***Sempere* (1985) 6'**

P: Alicante. 16/9/1985.

R: RNE-RIAS-LP EMI-Electrola-CD Caskabel

Ed: EMEC (Madrid)

***Fantasía sobre fantasía* (1989) 4'**

P: Madrid. 17/8/1989.

R: RAI-CD Caskabel | Ed: Berben (Ancona)

C: Andrés Segovia International Guitar Competition

***Sonata de Fuego* (1990) 22'**

1. *Agni (Flessibile con moto)* 2. *Fiammetta (Leggero e scorrevole)*

3. *Rescodo (Ritenuto)* 4. *Llamarada (Furioso)*

P: Madrid. 30/1/1991.

R: RNE-RTT-CD Caskabel

Ed: Arambol

***Tarots* (1991) 40'**

1. *Le bateleur* 2. *Le papesse* 3. *L'empetrice* 4. *L'empereur* 5. *Le pape* 6. *L'amoureux* 7. *Le chariot* 8. *La justice* 9. *L'Hermite*

10. *La roué de la fortune* 11. *La force* 12. *Le pendu* 13. *La mort* 14. *La temperance* 15. *Le diable* 16. *La maison de dieu*

17. *L'etoile* 18. *La lune* 19. *Le soleil* 20. *Le jugement* 21. *Le monde* 22. *Le fou*

P: Madrid. 10/4/1992.

R: RNE-CD Caskabel | Ed: Berben (Ancona)

***Preludio para invocar la luz del día* (1995) 6'**

P: Madrid. 11/5/1995.

***Preludio para despedir la luz del crepúsculo*** (1995) 6'

P: Madrid. 30/3/1996.

Ed: Berben (Italy)

***Presto mormorando*** (1996) 2'

P: Santander. 17/8/1996.

R: RNE-Disco Ediciones Honegger.

Ed: Cecilia Honegger Edition | C: Cecilia Honegger

***Partita de espejos*** (1999-2000) 15'

1. *Preludio de espejos* 2. *Espejo de Oriente* 3. *Murmullo de espejos I*  
4. *Espejo lejano* 5. *Murmullo de espejos II*

P: Madrid. 4/4/2001 | R: RNE

***Rapsodia que mira al Sur*** (2001) 15'

P: Madrid. 20/2/2002 | R: RNE

***Cabalgata de Dulcinea y Aldonza*** (2005) 7'

P: Santander. 20/8/2005.

R: RNE | Ed: Periferia.

***Castillo de lágrimas*** (2006) 10'

P: Sevilla. 5/6/2006 | R: RNE

***Caro Bruno*** (2009) 10'

P: Firenze. Italy. 26/1/2010.

## II. Other Instruments

***Octavario*** (1967) 4'

I: Flute.

P: Darmstadt (Germany). 28/8/1967 | R: RNE

***Floreal (Música celestial nº 2)*** (1969) 8'

I: 1 Percussion player

P: Nuremberg (Germany). June 1969.

R: RNE-BR-LP-CD Grabaciones Accidentales

Ed: Simrock (Hamburg) | C: Siegfried Fink

***Astrolabio*** (1969-70) 9'

I: Organ.

P: Granada. May 1971.

R: RNE-SR | Ed: MEC (Madrid) – Salabert (Paris)

C: Comisaría General de la Música.

***Reloj Interior*** (1971; rev. 1993) 7'

I: Double bass with or without electronics.

P: Madrid. 24/3/1971.

R: RNE-BRT-RTB | Ed: Boileau

***Hoquetus*** (1973) 5'

I: 1 Clarinet (it can also be performed with 2 or 3 clarinets).

P: Academia Filarmónica di Roma. Rome. 2/4/1973.

R: CD ECCA | Ed: EMEC (Madrid)

C: Jesús Villa Rojo.

***Akelarre*** (1976) 10'

I: Any wooden instrument and magnetic tape.

P: Royan Festival (France). 26/3/1976.

R: RNE-SRF

***Herbania*** (1977) 10'

I: Clavichord.

P: Menorca. 25/9/1977.

R: RNE-PRT-SRF-SSR-LP Erato-LP RCA-CD ADDA | Ed: Salabert (Paris)

***Sicigia*** (1977) 5'

I: Cello.

P: Place de l'Eglise (France). 27/7/1978.

R: RNE-SRF

***Aria de la batalla*** (1979) 12'

I: Organ.

P: Graz (Austria). 12/10/1979.

R: RNE-ORF

**Zóbel** (1984) 8'

I: Flute.

P: Madrid. 26/6/1984.

R: RNE-LP Mundimúsica | Ed: Mundimúsica (Madrid)

**Floreale 2 (Con flores a Marías)** (1989) 10'

1. Margarita 2. Loto 3. Girasol 4. Dama de noche 5. Jazmín 6. Cactus 7. Camelia 8. Dalia  
9. Azalea 10. Lavanda 11. Orquídea 12. Rosa

I: Recorder.

P: Segovia. 15/7/1991.

**Toccata de plenilunio** (1992) 20'

I: Violin.

P: Madrid. 18/10/1992 | R: RNE

**Sonata da Chiesa** (1993) 15'

I: Organ.

P: Madrid. 27/5/1996.

R: RNE | Ed: Real Academia de Bellas Artes de San Fernando. EMEC (Madrid)

C: Real Academia de Bellas Artes de San Fernando.

**Partita del Obradoiro** (1998) 20'

1. Ventolera (*Capriccio stravagante in una piazza*) 2. Sacra conversazione (*Duetto parallelo*)  
3. Botafumeiro (*Scherzo pendolare*) 4. Daniel sonrío (*Inizio di romanza*)  
5. Lluvia en la piedra (*Torso de ciaconna in finto moto perpetuo*)

I: Violin.

P: Santiago de Compostela. 20/8/1998.

Ed: EMEC | C: Música en Compostela.

**Tromba di pace** (1998) 9'

1. Fanfara per Cagliari 2. Balada sobre el nombre de Hazen 3. Torrente

I: Trumpet.

P: 1. Cagliari. 6/11/1998 2. Madrid. 20/12/1998.

Ed: Piles | C: Spaziomúsica.

**Partita Piatti** (1999) 15'

1. Aprieto 2. Santa Cueva 3. Vaivenes 4. Nocturno centroeuropeo 5. Finale di Gioia

I: Cello.

P: Ávila. 8/2/2000.



***Sonata Acueducto*** (1996-2000) 12'

1. *Amanecer sin pájaros* 2. *Vanos de aire* 3. *Luz en la piedra* 4. *Arcos de passacaglia*

I: Accordion.

P: London. 15/12/1999.

Ed: EMEC (Madrid)

***Valme*** (2001) 3'

I: Bb Clarinet.

P: Seville. 5/10/20002.

Ed: EMEC

***Rondas*** (2002) 12'

I: Organ.

P: León. 18/10/2002.

R: RNE | C: León Organ Festival

***Algunas maneras de nombrar la lluvia*** (2004) 12'

I: Marimba and auxiliary elements.

P: Toledo. 20/1/2006.

***Chelo Prieto*** (2006)

1. *Il Dolore* 2. *La Gioia*

I: Solo cello.

***Water Proof*** (2006) 5'

I: Water percussion and recording.

P: Madrid. 10/10/2006.

***Umbral de la Desolación*** (2006) 6'

I: Solo violin (solo viola).

P: Madrid. 14/10/2007.

R: CD Autor

***Hurry Harry (L'incontro improvviso)*** 10'

I: Bass Clarinet.

P: Barcelona. 14/4/2010.

***Lachrymae*** (2009) 3'

I: Cello.

P: Auditorio Nacional de Madrid. 30/4/2010.

Ed: Música y Educación.

## **ELECTRONIC/ELECTRO-ACOUSTIC MUSIC**

***Sü*** (1965) 5'

P: Gallery 400. Between Sound and Vision.

***Anna Blume*** (1967) 14'

Text by Kurt Schwitters.

I: 2 reciters, magnetic tape and instrumental ensemble

(flute, oboe, clarinet, tenor saxophone, horn and 2 percussion players).

P: Toledo. 20/1/2006.

***Reloj Interior*** (1971; rev. 1993) 7'

I: Double bass with or without electronics.

P: Madrid. 24/3/1971.

R: RNE-BRT-RTB | Ed: Boileau.

***Recuerdos del porvenir*** (1972)

I: Version I: tape and plastic-lighting device. Version II: soprano with electroacoustic and action.

P: Encuentros de Pamplona. Muralla de Pamplona. 26/6/1972.

R: RNE | C: Commissioned by Encuentros de Pamplona-Alea.

***Olaz*** (2002-2003) 6'

Text by Ilia Galán.

***Segismundo (Soñar el sueño)*** (2003) 70'

Pocket opera for countertenor, two actors, four performers and electronics.

Text by Tomás Marco from Calderon de la Barca's *La vida es Sueño*. Additional texts by Descartes, Plato and Alberto Lista

P: Santander. 15/5/2003.

C: Smedia

***Memorial para un doble 11*** (2004) 11'

I: Electro-acoustic .

## INCIDENTAL MUSIC

### I. Theatre

***El Acuerdo*** (1963)

Text by Bertolt Brecht.

P: TEU Industriales. Madrid. 1963.

***Narciso*** (1964)

Text by Max Aub.

P: TEU Derecho. Madrid. 1964.

***El condenado por desconfiado*** (1970)

Text by Tirso de Molina.

Two-act version by Manuel and Antonio Machado.

P: Madrid. 6/3/1970.

***Proceso a un régimen (Documento dramático en dos partes)*** (1971)

Text by Luis Emilio Calvo Sotelo.

P: Teatro Español. Madrid. 28/4/1971.

***El Buscón*** (1972)

Text by Francisco de Quevedo.

Adaptation by Ricardo López Aranda.

P: Teatro Español. Madrid. 1972.

***Tal vez un prodigio*** (1972)

Text by Rodolfo Hernández.

P: Teatro Español.

***Los baños de Argel*** (1979)

Text by Miguel de Cervantes.

Adaptation by Francisco Nieva.

P: Teatro María Guerrero. Madrid. 4/12/1979.

***Macbeth*** (1980)

Text by William Shakespeare.

P: Teatro Español. Madrid. 1980.

***Lorenzaccio*** (1982)

Text by Alfred de Musset.

Adaptation by Ignacio Amestoy.

P: Centro Cultrual de la Villa. Madrid. 1982.

***El medico de su honra*** (1986)

Text by Calderon de la Barca.

Adaptation by Rafael Pérez Sierra.

P: Teatro de la Comedia. Madrid. 1986.

***Estado de sueños*** (1986)

Ballet-Theatre.

P: Sala Olimpia. Madrid. 1986.

***Rudens*** (1987)

Text by Patricio Chamizo on Plauto.

P: Teatro Romano. Mérida. 1987.

***Corazón de arpía*** (1989)

Text by Francisco Nieva.

P: Sala Olimpia. Madrid. 1989.

***Fiesta Barroca*** (1992)

*Loa, auto sacramental, entremés y mojiganga.*

Texts by Calderón de la Barca and Quiñones de Benavente.

Adaptation by Rafal Pérez Sierra.

P: Plaza Mayor. Madrid. 6-13/7/1992.

***Historia de una escalera*** (2003)

Text by Antonio Buero Vallejo.

P: Teatro María Guerrero. Madrid. 14/5/2003.

## **II. Cinema**

***Vidrieras*** (1969-1970)

Film by William Layton.

***Innerzeitigkeit***

Film by Javier Aguirre.

Reloj interior.

***Espacio 74*** (1974)

Film by José Esteban.

***Me gusta mi amante aunque se mi mujer***

Film by Javier Aguirre.

Fetiches.

### **III. Radiophonic Music**

***El Cid*** (1968)

Script by Leocadio Machada based on the *Poema del Mio Cid*.

***Tragedia negra para voces blancas*** (1969)

Script by Leocadio Machada.

***Consumatum est*** (1971)

Script from *Sexta Palabra de Cristo en la Cruz*.

***L'Invitation au voyage*** (1971) 22'

I: Soprano, orchestra and sounding elements.

***El hombre de Praga*** (1975)

Script by Juan Farias.

***En busca de Marcel Proust*** (1978)

Script by Juan Farias.

***La imagen del espejo*** (1979)

Script by Ana Diosdado.

***Parade*** (1985)

Script by Francisco Nieva.

## IV. Television

### *El jardín de Venus* (1983)

13 episode TV series directed by José María Forqué.

## V. Ceremonies

### *Fanfarria ad Honorem Universitas Complutensis* (1993)

I: Brass-wind and percussion.

P: Universidad Complutense de Madrid. 18/5/1993.

C: Universidad Complutense de Madrid.

## WORKS OUT OF CATALOGUE / UNDER REVISION

### *Cuarteto con Clavecín* (1959)

### *La muerte* (1959-60)

Three poems for voice and piano based on texts by Baudelaire.

### *Antigualla* (1963)

I: Strings.

### *Tensión* (1963)

I: Four instruments.

### *Requiem* (1965) 15'

Texts by Rainer Maria Rilke.

I: 3 Performers-actors, 2 tapes and auxiliary elements.

### *Küche, Kinder, Kirche* (1958) 15'

Text by Günther Grass.

I: Mezzo-soprano and 5 performers-actors.

P: Instituto Alemán. Madrid. 16/5/1968.

### *Anaga* (1971-72) 15'

I: Violin and Piano.



**ANNEX B**  
**TOMÁS MARCO: ZAJ WORKS**



## **TOMÁS MARCO: ZAJ WORKS**

### **LIST OF WORKS**

#### **1965**

Jeux (Homenaje a Debussy)	p. 355
Sü	p. 355
El pájaro de Fuego (Homenaje a Stravinsky)	p. 355
Guillermo Tell (Homenaje a Rossini)	p. 355
Piraña	p. 356
Viaje a Almorox (un viaje musical)	p. 356
Living-room Music, pieza utilitaria a la memoria de Richard Strauss	p. 357
Musik für Wolf Vostell	p. 357
Ceféidas	p. 358

#### **1966**

Visita al museo del Prado	p. 358
Concierto de Navidad	p. 358
Wedding	p. 358
Ein Engelskonzert	p. 359
Salida del Talgo	p. 359
El adios (Homenaje a Haydn)	p. 359
Juana de Arco en la Hoguera (Homenaje a Honegger)	p. 360
Sonata para violín solo	p. 360
Edelweiss (un ... de Tomás Marco)	p. 360
Vuelta al mundo ZAJ	p. 360
Vuelta diaria a paso atlético a la catedral	p. 360
Variaciones sobre un plástico	p. 360
Grimmvariationen	p. 361

#### **1967**

Der Feuervogel	p. 361
Historias naturales (Hommage à Ravel)	p. 361
La hora española (Hommage à Ravel)	p. 361
La canción de la tierra (Homenaje a Mahler)	p. 361
Das Augenlicht (Hommage à Anton Webern)	p. 362
Arqueología Galáctica o sobre las Lámparas de las Vírgenes Necias	p. 463

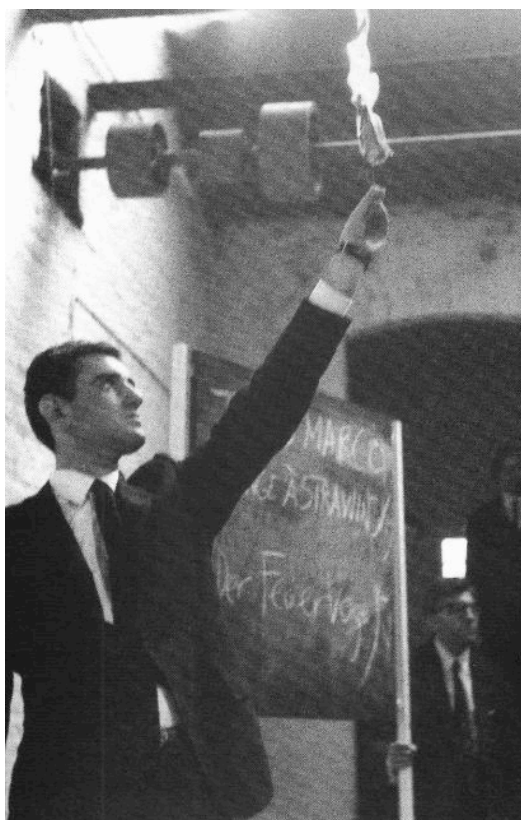
## TEXT OF WORKS

### **Jeux (Homenaje a Debussy) – 1965** [Script unavailable]

### **Sü – 1965**

Recording available from the catalogue of Gallery 400: *Between Sound and Vision* (2000).  
University of Illinois Chicago. Brennan McGaffey (electronics).

### **El pájaro de fuego (Homenaje a Stravinsky) – 1965**



The script reads: “The Performer will set fire, in front of an audience, to a bird alive, dead, stuffed, made out of paper, plastic, on a photo, etc. He must stay on stage until the fire completely consumes itself” (ZAJ 1996: 75).<sup>2</sup>

### **Guillermo Tell (Homenaje a Rossini)- 1965**

The script reads: “The performer comes on stage with an apple. He peels it carefully and eats it slowly, not omitting any detail of the process” (ZAJ 1996: 75).<sup>3</sup>

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<sup>2</sup> “ El interprete pegará fuego en público a un pájaro vivo, muerto, disecado, de papel, plástico, fotografiado, etc . Debe permanecer en escena hasta su total consunción”.

## **Piraña – 1965**

“Piano work composed in 1965, it is one of Marco’s scores in which graphic notation, action and time are combined; 16 sonorous possibilities are inserted on a circular graph; they are turned according to a number of coordinates which show time-measuring units until the process is completed, once each possibility has occupied every single place within the given coordinates, which determine the extension, height and dynamics, always avoiding silence” (Cureses 2007: 163).<sup>4</sup>

## **Viaje a Almorox (un viaje musical) – 1965**



The script reads: “Trip to Almorox (a musical trip) [Departure time from Madrid: 9:00 – arrival time to Madrid: 20:45] Each participant can perform all the works they wish to, on their own or not, during the 11 hours 45 minutes that this musical trip lasts.

Performers: the rail company personnel at the stations of the line Madrid-Almorox and those at the front and back of the trains, all the participants on this trip and those travelling with them, all the inhabitants of Almorox, and, in general, any person, animal, plant, mineral, object or thing which is somehow related to those previously mentioned.

Note: each one will take care of his own expenses and personal food supply.” (ZAJ 1996: 77).

---

<sup>3</sup> “El intérprete sale con una manzana. La pela cuidadosamente y se la come con lentitud sin omitir detalle alguno”.

<sup>4</sup> “Obra para piano compuesta en 1965, es una de las partituras de Marco donde se combinan música gráfica, acción y tiempo; mediante un gráfico circular se insertan dieciséis posibilidades sonoras que deben girar respecto a unas coordenadas que marcan la unidad de tiempo hasta que el proceso se completa una vez que cada posibilidad ha ocupado cada uno de los lugares en las coordenadas que determinan la extensión, altura y dinámica, evitando los silencios”.



## Ceféidas – 1965

The script reads:

“CEFEIDAS

For five people or groups of people in five different places of a

house  
building  
street  
city  
nation  
continent (with the exception of Oceania)

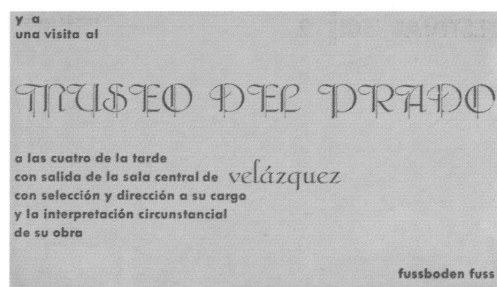
Numbers independently interpretable. The appearance of a consonant modifies the interpretation of the direction of the consonant. The appearance of O asks for a change of place from the performer.

BEHAVIOUR OF EACH PERFORMER  
(from left to right)  
or  
(from top to bottom)

7      3      K      8      12  
64  
210    Ñ      O      9  
J 8 7 5 3  
0  
5      2  
O      M      11      P      O”

(ZA) 1996: 75).

## Visita al museo del Padro – 1966



The script reads: “A visit to the *Museo del Prado*, at four o’clock in the afternoon, leaving the central *velázquez* room, with a selection and direction in his charge, and the circumstantial interpretation, of his work, *fussboden fuss* [sic]” (ZA) 1996: 97).

## Concierto de Navidad – 1966 [Script unavailable]

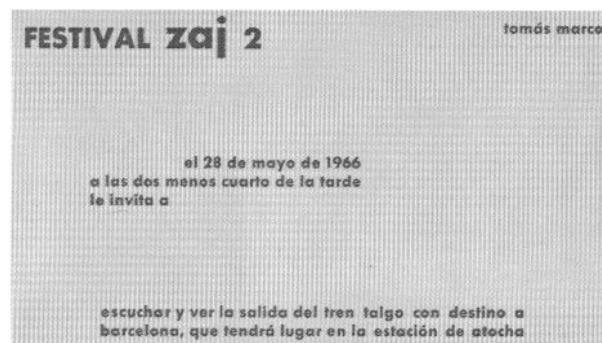
## Wedding – 1966 [Script unavailable]

## Ein Engelskonzert – 1966

Marco's own review on the first performance of this piece:

"The angel's concert by Tomás Marco called for the public's participation by blowing some toy whistles, made of plastic or metal, of a very high pitched sound. At this point the audience were already eating, blowing the whistle, betting, wandering around the hallways, or above the stage. The tumult made the performance of the last composition impossible" (Cureses 2007: 169).<sup>5</sup>

## Salida del Talgo – 1966



The script reads: "On 28th May, 1966, at a quarter to two in the afternoon, you are invited to: listen to and watch the departure of the *talgo*-train destination barcelona, which will take place at *atocha* station" (ZAJ 1996: 97).

## El Adios (Homenaje a Haydn) – 1966

The script reads: "The Performer attends a symphonic concert. After the last work is performed he must stay in the hall until the last player leaves the stage. Once there are no musicians left, he must wait for the last member of the audience to leave. Once the hall is empty, he must wait for the usherettes and other members of staff to leave the hall. The work does not end until he is sure that there is absolutely no one left in the hall.

Note: the intervention of the force (police) should be avoided in order not to interrupt the performance" (Cureses 2007: 176).<sup>6</sup>

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<sup>5</sup> "Concierto del ángel, de Tomás Marco, llamaba a la participación del público que tocaba unos pitos de juguete, de plástico o de metal, de sonido muy agudo. Para entonces, los espectadores estaban ya comiendo, tocando el pito, apostando y deambulando por los pasillos, o por encima del escenario. El tumulto impidió la interpretación de la última pieza".

<sup>6</sup> "El ejecutante asiste a un concierto sinfónico. Después de la última obra permanecerá en el local hasta que el último músico abandone el estrado. Cuando no queden músicos, espera la salida del último espectador. Una vez vacía la sala de espectadores, deberá esperar la salida de acomodadores y otros empleados del local. La obra no termina mientras no esté

### **Juana de Arco en la Hoguera (Homenaje a Honegger) – 1966**

“you take Joan of Arc  
you tie her to a pole  
on top of a bundle of dried wood  
you proceed conscientiously  
to set it on fire  
and wait until it finishes”  
(Marco 1966).

### **Sonata para violín solo – 1966**

The script reads:

“

1. The violinist slowly peels off every strand of the bow of his violin .
2. The violinist cuts ,one by one ,the strings of the violin .
3. The violinist puts his violin away in its case ,and wraps it in wrapping paper which is then sealed with wax .He then puts the whole into a box ,which he again wraps with paper and seals .This box is then placed into another and so on ,into an endless series of boxes ,repeating the same operation .At the end he walks away with the last box and never opens it again .

” (ZAJ 1996: 125).

**Edelweiss (un ... de Tomás Marco) – 1966** [Script unavailable]

**Vuelta al mundo ZAJ – 1966** [Script unavailable]

**Vuelta diaria a paso atlético a la catedral – 1966** [Script unavailable]

**Variaciones sobre un plástico – 1966** [Script unavailable]

---

seguro de que no queda absolutamente nadie en el local. Nota: debe evitarse la intervención de la fuerza pública que interrumpiría la interpretación”.

### **Grimmvariationen – 1966**

The script reads: “ For:

GRIMM VARIATIONEN

Please, tell me something:

Send to: Tomás Marco. Menorca, 28. Madrid-9. Spain” (ZAJ 1996: 110).

**Der Feuervogel – 1967** [Script unavailable]

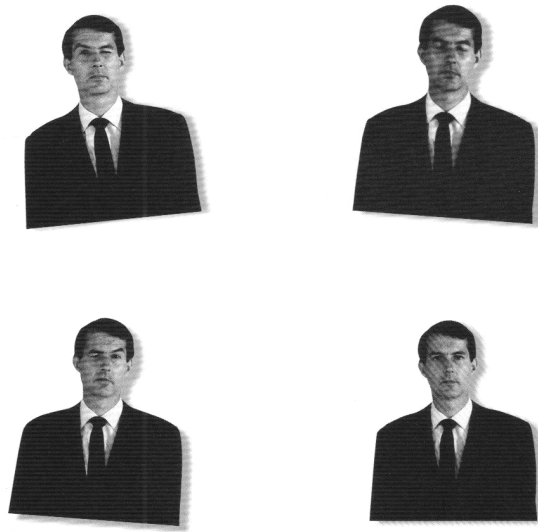
**Historias Naturales (Hommage à Ravel) – 1967** [Script unavailable]

**La hora española (Hommage à Ravel) – 1967** [Script unavailable]

**La Canción de la Tierra (Homenaje a Mahler) – 1967** [Script unavailable]



**Das Augenlicht (Hommage à Anton Webern) – 1967**



“Close your left eye

open your left eye

right

right

right

close the eye

open the eye

open the eye

close both eyes

OPEN the right eye

close both eyes

OPEN THEM”

(Marco 1967).

## Arqueología Galáctica o sobre las Lámparas de las Vírgenes Necias – 1967

The score reads: “Galactic Archaeology or about the Lamps of the Foolish Virgins

In an undetermined time and in an area of the Galaxy placed at various *parsecs* of its centre, the Puaf Festival was celebrated. The singular character and relevance of the occasion had special repercussions on the natives of that town, as it is stated by what remains, kept at the Galactic Museum, of the *cronicon* of *arpillera* of Shoritz von Manolen. Uncountable herds of artists and intellectuals attended the representations, leaving no space for people, with the only exception of that which took place in a certain creator’s hut, in which the assistance of such public was enormously restricted, fearing that their presence could be interpreted an attendance at a frivolous or repellent mundane party.

The presence of the plastic group <El Reposo> was overwhelming, with its famous masters in front. They abandoned for an instant the sacred mission of saving the world with their brushes in order to take part in the acts with the deserved pomp and blessings. Nevertheless, their natural modesty and their precarious economic situation (a result of their “social” paintings, full of humanity, which prevented their works from being sold at prices higher than production costs in order to place their ~~ART~~ at the disposition of the proletariat) meant that they presented themselves modestly due to their tight circumstances with their laurel crowns and captained by the directors of the most daring galleries, enemies of threshed paths and protectors of the new.

All the composers joined the act, and even the famous masters Fu and Fa abandoned their joint recordings and, accompanied on the harmonic glissando by the Fi master, fought the crowd of musical, pictorial and theatrical critics, who with ice-cube bags on their heads, struggled to inform the audience of the events.

The *Capítulo* Superior of the *Orden* of the *Hermarxfreudistas* agreed on raising a monument to the banana-men as testimony of their condition of liberated and dialectical men. Naturally, a renowned artist (with the intention of destroying it during the Festival), in a disinterested manner willing not to figure on the program, created the monument.

The Festival concluded with a musical trip, starting amidst difficulties derived from excessive public confluence, which from early hours (some stayed all night) occupied the available trains. Nevertheless, the thousands that found it impossible to attend received the travellers at night demonstrating sympathy with allusive banners projected by the Fe master as a campaign of discreet advertisement. Meanwhile, the Fo master, at the front of the *Banda de Pulso y Púa de Baracaldo*, took out from his sleeve various *rigaudons* full of grace and profound *bartokian* spirituality. Numerous supporters were received from the provinces as well as a large number of violet envelopes with generous cheques, thus enlarging the budget of the following Festival.

In all, apparently after some years all of those persons died” (ZAJ 1996: 89).



**ANNEX D**  
**ARTICLES BY TOMÁS MARCO**

## ARTICLES BY TOMÁS MARCO

### **1964 – La humanización de la música**

*Revista Aulas* nº 17-18 / July-August 1964 (Madrid) 369 - 374

### **1965 – Música y función**

*Revista Aulas* nº 32-33 / 1965 (Madrid) 375 - 380

### **1965 – El confort musical**

*Revista Aulas* nº 28-29 / 1965 (Madrid) 381 - 386

### **1967 – Sociología de la música ligera en su evolución dialéctica respecto a la música culta**

*Revista Tercer Programa* nº 7 / Fourth trimester, 1967 (Madrid) 387 - 412

### **1968 - Trois Poèmes d'Henri Michaux**

*Revista Sonda* nº 2 / February 1968 (Madrid) 413 - 422

### **1971 - El pensamiento técnico y estético de la música contemporánea**

*Revista Atlántida* nº 52 / August 1971 (Madrid) 423 - 454

### **1993 - La creación musical como imagen del mundo entre el pensamiento lógico y el pensamiento mágico** 455 - 475

Real Academia de Bellas Artes de San Fernando / 7 November 1993 (Madrid)

### **2001 - Schönberg hacia el siglo XXI**

*Revista Scherzo* / July 2001 (Madrid) 476 - 485

**2003 - Recuerdo y reivindicación de la vanguardia musical**

*Revista la alegoría de los naufragios* nº 7-8 / 2003 (Madrid)

486 - 499

**2003 - Adorno: estética y música en la Escuela de Frankfurt**

*Revista Scherzo* / July 2003 (Madrid)

500 - 513

**2006 - Grabación musical y estructuras de la escucha**

*Revista Música Oral del Sur* nº 7 / 2006

514 - 529

## **Translating Marco**

The following translation of Marco's articles has been carried out in two separate subsequent stages: firstly, an exact translation of the original texts that attempted not to alter the characteristic idiomatic structures of Marco's writing; secondly, a revision of that first translation that sought to create a final version in which the use of English was completely coherent and well-structured, keeping the content intact but altering the idiomatic structures when necessary. One of the most difficult aspects of such a translating procedure was, in general terms, dealing with the intricacy of the syntactic constructs occasionally employed by Marco: his style is on the edge of being completely incomprehensible, partly as the result of a consciously chosen complexity and partly as a consequence of Marco's inability to convey properly, in a concise and clear manner, the complexity of his thinking. In these cases, even in the English translation (the content has not been touched), the text remains dense, almost unintelligible.

## 1964 - La humanización de la música

No es de extrañar que en una época donde se suceden con bastante alegría las afirmaciones acerca de la deshumanización del arte la cuestión haya tocado también el campo musical. Pero si bien la controversia en torno a la deshumanización de la música se ha desarrollado a lo largo de todo el presente siglo (incluido Debussy), hoy día la cuestión cobra nuevos vuelos como arma de ataque contra las modernas vanguardias. Sin embargo, y a pesar de la amplia literatura vertida sobre el tema, no está nada claro lo que se pretende señalar con los términos humanización y deshumanización del arte. Para muchos, arte humanizado equivale simplemente a arte imitativo, a sensu contrario, la deshumanización envuelve todo arte no imitativo. En un arte tan difícil y estérilmente imitativo como la música la cuestión ha sido resuelta de un plumazo con la ecuación Tonalidad = Humanización. Ahora bien si consideramos que la tonalidad está tan muerta y enterrada como los modos eclesiásticos después de los premonterverdianos, y si consideramos que esta muerte proviene de una consunción natural e histórica que a estas alturas me parece superfluo fundamentar, tendremos que, de aceptar la ecuación precedente, vivimos en una época de clara deshumanización en música. Pero tal razonamiento debe ser rechazado de plano.

Resulta inaudito pensar que los partidarios del arte imitativo no hayan visto nunca que lo que hace de algo una obra de arte está más allá del soporte de la imitación y le es perfectamente antitético; más inaudito todavía resulta pensar que toda clase de imitación sea perfecta y equivalente a las demás. De todas formas no deja de ser sospechosa la procedencia de buena parte de esos anhelos de humanización musical; la cosa marcha mal cuando acabamos convenciéndonos de que para mucha gente la música humanizada y el equívoco concepto de inspiración (concebida como éxtasis nacido ex novo) no es más que un dulce trémolo de violín sobre unos acordes arpegiados; y la cosa marcha peor cuando nos damos cuenta de que las raíces primarias de tan buenos sentimientos de humanización se pierden en oscuros motivos subconscientes más dignos del diván de psicoanalista que de los atriles de una orquesta. En una época en la que los orígenes y mecanismos de sentimiento nos han sido desvelados por las ciencias psicológicas poco puede hacer una valoración estética basada en esas raíces primarias que además son perfectamente privadas. Por otra parte, hay que tener en cuenta que sensibilidad, humanamente hablando, es una mezcla inseparable de sensibilidad sensorial e intelectual; de otro modo reducimos la humanización a mera sensibilidad animal. El arte es una creación de la inteligencia, y a ella se dirige por las puertas de los sentidos, y no al revés, como en ocasiones parece pensarse. Debería ser claro que la música (y el arte en general) es siempre humana por ser un producto humano dirigido a humanos capaces, al menos en potencia, de comprenderla. A la hora de hablar de humanización en música debería precisarse lo que caracteriza a la obra humana, que no es otra cosa que la creación inteligente, puesto que la única diferencia fundamental del hombre con los demás animales es la utilización de un intelecto



creador. Desde este punto de vista se reduce el campo de la deshumanización musical y se precisa con una cierta seriedad lo que se quiera decir en esta controversia.

Música humanizada no quiere decir, ni más ni menos que música producida por humanos para necesidades humanas históricamente localizadas. Estas necesidades son históricas porque es inconcebible el hombre sin el tiempo, y más aún la música, que es primordialmente (y quizá exclusivamente tiempo). Posiblemente tales necesidades no encuentren un amplio eco en un buen sector de aficionados y críticos que no se han planteado en toda su existencia un solo problema musical, ya que para mucha gente el goce musical consiste en un estar pasivo frente a un fluir sonoro acariciador que permite la menor cantidad de exigencias de participación activa o de problemática viva. Esto explicaría en gran medida el porqué del auge actual de la música de intérprete frente a la música de autor (esto es, de la música como reproducción frente a la música como creación), y también el porqué la música (como el arte en general) hoy no interesa en el fondo a casi nadie, habiéndose convertido en la más convencional de las superestructuras, teniendo el artista una situación desplazada y flotante en una sociedad en la que es tan superfluo como un científico en la Edad Media. Este tipo de arte de pasatiempo suele coincidir con la petición de humanización, por lo que queda la leve sospecha de que por música humanizada no se pida otra cosa que música sin problemática, entretenida y carente de poder renovador, y de que se le piden al arte y a la música los mismos efectos sedantes que a una buena digestión o los mimos efectos excitantes que a una sesión de strip-tease. Y la música, al menos por ahora, no es eso, como no es tampoco literatura, política ni muchas otras cosas. El circuito de necesidades cubiertas por la creación artística está muy delimitado y a nada conduce salirse de él.

La única manera de humanizar la música es hacerla a la medida del hombre y de la época en la que el hombre se forja (y a la que a su vez forja). La no aceptación de la época es otra cuestión que, en caso de disociación aguda, conducirá a la vía clínica (neurosis). El género humano se distingue a veces por un intento de absorber los avances utilitarios del tiempo, mientras que para los demás (cuya inmediatividad utilitaria no percibe) pretende vivir con esquemas gastados. Quizá de aquí provenga una buena parte del malestar de nuestro tiempo, ya que este arrastre aluvial de conceptos y esquemas caducos no se da sólo en el arte, sino en todos los dominios de la vida; si la tensión entre el tiempo que se vive y los presupuestos periclitados que se le aplican aumentan no serán nada buenos los resultados para el equilibrio mental de la colectividad humana.

Un hecho paradójico es la acusación conjunta hecha a una obra de deshumanización y cerebralismo sin ver la antítesis de ambos términos, puesto que el don de una creación cerebral sólo al hombre le está permitido. Otro hecho que no es menos paradójico es la acusación de impersonalidad hecha a la producción de vanguardia cuando el cliché de obra humanizada que se propone es una extraña mezcla claramente impersonal. Apuntemos de paso que la división en vanguardia y 'los demás' en la creación artística no tiene sentido, puesto que el arte o es creación

o no es nada, y la creación no podrá darse más que en la obra que explora, aun a riesgo de equivocarse, los caminos desconocidos.

No tiene sentido hablar de una humanización de la música si con eso no se quiere decir otra cosa que la adecuación de la obra musical al hombre en el tiempo. Este tipo de necesidades humanas que debe cubrir es tanto en referencia al receptor como al creador; a veces las necesidades de ambos no coinciden perfectamente por un adelanto en el tiempo por parte del creador (adelanto, por lo demás, pequeño, aunque pueda parecer mayor por inmadurez del receptor). Pero hay otros grupos de necesidades no desatendibles que son las de la obra misma como un algo eventualmente independiente; esto se debe a que la música es algo más que la simple suma de los que la han creado sucesivamente, tiene unos ciertos principios con unas necesidades distintas en el tiempo, pero propias. No olvidemos que en música forma y contenido no quieren decir nada puesto que son una sola cosa.

Los puntos para la creación de una música válida (y, por consiguiente, plenamente humanizada) serían: a) creación b) recepción c) contrastación. La creación implica para su validez la adecuación de una técnica a una estética, puesto que la técnica sola de nada vale (y al revés), y que tanto la una como la otra tengan validez temporal. La transmisión es el primer presupuesto de la recepción y no es posible con una mera receptividad pasiva. La obra viene hacia el receptor, pero éste ha de ir también hacia ella e intervenir activamente; de otro modo, su participación será utópica. Esta participación no puede ser exterior a los propios módulos de la obra, sino que a ellos ha de circunscribirse. La contrastación hace referencia a las posibilidades de adecuación de la obra con las necesidades que tiene y pretende cubrir; si los anteriores momentos se desarrollan con normalidad, este último caerá de su peso.

De cualquier manera, lo que no hay que olvidar es que la verdadera humanización de la música no será otra cosa que el ser fiel a su función histórica y a su carácter de producto humano. De lo que se trata es de hacer música, música viva y música que sea creación, puesto que el arte es eso, y crear es producir algo donde no lo había. Y no olvidemos que la creación de objetos exteriores es un don que en el mundo sólo les es dado a los humanos. He aquí el mejor humanismo.

## 1964 - Humanisation of music

It is not strange that, in a period in which the statements regarding the dehumanisation of art follow one another, such a matter has also reached and affected the musical sphere. But, even if the controversy regarding the dehumanisation of music has developed throughout the twentieth century (including Debussy), today the matter gains renewed transcendence, as it becomes a weapon with which to attack the contemporary avant-garde. Nevertheless, in spite of the amount of literature that has been written on the subject, it is still not clear what we intend to indicate when applying the terms humanisation and dehumanisation to art. For many, humanised art equals imitative art and, on the other hand, its dehumanisation involves all non-imitative art. In a form of art as complex and sterily imitative as music this argument has easily been solved with the equation Tonicity = Humanisation. However, if we understand that tonality is as dead and buried as the ecclesiastical modes after the pre-Monteverdians and if we argue that such a death is a result of a natural and historical consumption, which does not need to be established at this stage, we will agree that, by accepting the preceding equation, we live at a time of overtly musical dehumanisation. But such reasoning must be rejected at once.

Believing that the supporters of imitative art have never come to realise that what makes a work of art is beyond its recourse to imitation, being actually antithetic, is unheard of; thinking that all kinds of imitation are perfect and that they all equal each other is even more implausible. In any case, the origins of an important part of such longings for musical humanisation are suspicious; something is not working when we end up convincing ourselves that for many people both humanised music and the mistaken concept of inspiration (conceived as an ecstasy born *ex novo*) is no more than a sweet violin tremolo on some arpeggiated chords; things get worse when we realise that the primary roots of such good-hearted feelings of humanisation are to be found in obscure subconscious reasons, which belong more to a psychoanalyst's couch than to the stands of an orchestra. At a time in which the origins and mechanisms of feelings have been revealed by psychological sciences, an aesthetic assessment based in such primary and personal roots has nothing to offer. On the other hand, we must take into account that sensibility, when referring to humans, is in reality an inseparable mixture of sensorial and intellectual elements; otherwise we reduce humanisation to mere animal sensibility. Art is a creative outcome of human intelligence, which addresses it through our sensorial gates, and not the other way round, as we sometimes seem to believe. It should be clarified that music (and art in general) is always inescapably human as it is a human product addressed at humans who are able to understand it, at least potentially. When considering the humanisation of music we should start by clarifying what characterises human creation, which is nothing but intelligent creation, as the only fundamental difference between humans and other animals is their employment of a creative intellectuality. Such a standpoint would reduce the field of argument regarding the dehumanisation of music, making quite clear what we actually want to discuss.

Humanised music does not mean anything but music produced by humans for historically localized human necessities. These necessities are historical because humankind and, to a greater extent, music (which is primarily, if not exclusively, time) cannot be conceived without time. Possibly, such necessities will not have great significance for an important part of the audience and critics, who have never considered, in their whole existence, a sole musical problem, as for many musical enjoyment consists in passively perceiving a sonorous caressing flow that requires an as small as possible active participation or problematic engagement. This would explain, to a great extent, the boom of 'performer music' [*música de interprete*] against 'author music' [*música de autor*] (that is, of music as reproduction against music as creation) and also why music (as art in general) has stopped being a matter of interest, becoming the most conventional of all superstructures and having displaced and cast adrift the artist's situation in a society in which he has become as superfluous as a scientist in the Middle Ages. This kind of 'amusement art' [*arte de pasatiempo*] usually coincides with a requirement of humanisation, and as a result, we have the slight suspicion that humanised music is nothing but non-problematic, entertaining music, that lacks any renovating power. We expect art and music to have the same sedative effect as a good digestion or the same exciting effect as a striptease session; and music, at least so far, is not that, as it is not either literature, politics or many other things. The circle of necessities covered by artistic creation is clearly defined; abandoning it does not take us anywhere.

The only way to humanise music is to create it to the measure of the humans and the historical period in which it is forged (and which music forges). If we do not accept our historical situation we face a completely different issue that, in the case of an acute dissociation, will end up becoming pathological (neurosis). Mankind is sometimes distinguished by an attempt to absorb the utilitarian progresses of time, whilst in other cases (when it finds itself unable to immediately perceive such utility) it tends to live with worn-out patterns. A significant part of the unrest that characterises our times might come from this, as this alluvial dragging of worn-out patterns does not happen only in art, but in all the domains of life; if the tension between the time that is lived and the outmoded assumptions that are applied to it increases, the consequences will not be good at all for the mental equilibrium of the human community [*colectividad humana*].

The joint accusation made to any specific work of dehumanisation and rationalism [*cerebralismo*], without realising the antithetical relationship existing between both terms, as only humans can create rationally, is a paradoxical fact. One more fact, which is as paradoxical, is the accusation of impersonality directed to the artistic production of the avant-garde, when the *cliché* of humanised art that is being proposed is a strange and clearly impersonal mixture. We should stress, as well, that the division between the avant-garde and 'everything else' in art does not make sense, as art is creation or it is nothing, and creation can only take place in the work that explores, even at the risk of erring, unknown paths.

It does not make sense to talk of a humanisation of music, if by that we imply anything other than the adaptation of the musical work to a man in his time. The kinds of human necessities that music should fulfil relate both to its creator and its receptor; when the creator is ahead of his time (which is usually a small time-gap, but might seem to be larger as a result of the receptor's immaturity) such necessities are not perfectly coincident. But the necessities of the work itself, as something eventually independent, cannot be disregarded; this is a consequence of the fact that music is more than the simple addition of those who have successively created it; it has certain principles with necessities that differ in time, but which are its own. We should not forget that, in music, form and content have no meaning, as they are one and the same thing.

The elements for the creation of a valid (thus fully humanised) music would be: a) creation; b) reception; c) contrasting. Creation implies, for it to be valid, the adequate adaptation of a technique to a specific aesthetics, as technique on its own is worthless (and vice versa), both of them having a temporal validity. Transmission is the first element of reception, not being possible with a merely passive receptivity. The work moves towards the receptor but he must also move towards the work and intervene actively; if not, his participation will be utopian. Such participation cannot be alien to the modules [*módulos*] intrinsic to the work, as it must be circumscribed by them. The contrasting refers to the possibilities of a suitability between the work and the necessities that it has, and that it intends, to fulfil; if the previous elements unfold normally, this will happen naturally.

However, we should not forget that the true humanisation of music is nothing other than the fidelity of music to its historical role and its character as a human product. We should compose music, music which is alive and music that is creation, as that is what art is meant to be, the creation and production of something that did not exist before. We should not forget, either, that the creation of external objects is a uniquely human gift. That is the best humanism.

## 1965 - Música y función

Entendemos bajo el concepto 'función musical' dos cuestiones que, si están fundamentalmente ligadas entre sí y dependen en cierto modo la una de la otra, son en sí muy diferentes y en alguna manera opuestas. Estas cuestiones pueden formarse en dos preguntas: ¿Por qué se compone? y ¿Para qué se compone?, preguntas que, en definitiva, no tocan sino el problema de ¿Para qué sirve la música? Naturalmente, una pregunta de este tipo resulta sumamente compleja, pese a su aparente sencillez y nos lleva a buscar cuál sea la funcionalidad con la que el arte se manifiesta en la sociedad. Pero como quiera que la música sea una rama, todo lo arbitrariamente deslindada que se quiera, pero de hecho, y cuando menos desde la baja Edad Media, una rama más o menos autónoma, del arte y es en el campo musical en el que nos movemos, intentaremos circunscribir esta breve introducción de la funcionalidad al campo musical.

Me apresuro a prevenir que la determinación de la función de la música varía mucho en cada persona, y, por supuesto, en cada músico, y que no me propongo aclararla, sino más bien describir hacia qué puntos se orienta en la música de hoy. No nos vale para comenzar la afirmación, cómodamente admitida, para evitar mayores preocupaciones, de que la música, como el arte en general, llena determinadas necesidades espirituales del hombre, porque en todo caso, y dada la escasa importancia social que la música tiene EFECTIVAMENTE en nuestra sociedad, por lo menos la música culta, habremos de convenir en que las necesidades espirituales tal como se nos describen no resultan realmente acuciantes. Dado que hemos querido ver dos direcciones, la del impulso que lleva al compositor a componer y lo que esa música pretende, veamos brevemente la primera de ellas teniendo siempre presente que en ambas la respuesta varía notablemente según las épocas y autores y que si el análisis histórico resulta relativamente posible, lo es mucho menos el de la realidad en que nos movemos.

Una mirada rápida, y no desprovista de sinceridad pesimista, nos contestará rápidamente a las cuestiones diciéndonos que se compone porque sí y que la música en el fondo no sirve para nada. Pero aunque ello evidencia aspectos situacionales de la cuestión, resulta muy insuficiente. La contestación de que se compone porque sí no indica más allá de la conocida verdad de que el fondo último de las cosas resulta inexplicable. Porque sí. Porque lo necesitaban de una manera casi orgánica, han compuesto una gran mayoría de músicos, pero por ello no deja de ser sino una base para otro cúmulo de razones, entre las que se cuentan desde el dinero - razón tangible - hasta la gloria - razón mucho más neurótica - y en las que late algo fundamental: la composición musical es una manera de enfrentarse al mundo. De enfrentarse o de identificarse, de negarlo o de acentuarlo, de intentar cambiarlo, de querer plegarse a él. Algo que va desde la huida de la realidad hasta la exacerbación de ésta, pero que no es más que la expresión del diálogo objeto-sujeto, bien en un ahondar la separación, bien en un remonte de la visión dualista. Esto es casi una constante histórica, y nuestro momento no es una excepción. Hoy la composición representa

una lucha con la materia, una conformación de la materia, una adaptación a ella, un ensanchamiento de ella, y en algunas corrientes, un encontrarse o fundirse con ella.

En cuanto a para qué se compone, la contestación, aún de forma somera, resulta mucho más satisfactoria y, desde luego, más embrollada. Ciertamente que el para qué de la música tiene históricamente contestaciones muy precisas, pero también muy diversas. La música ha significado un acto social de primera importancia (cultura primitivas), un elemento de culto religioso (véase Palestrina o Bach), una función de servir más en la sociedad aristocrática (Haydn), un cultivo de espíritus 'exquisitos' (determinados aspectos del siglo XX), un divertimento burgués (otros aspectos del mismo tiempo). De cualquier forma no resulta aventurado decir que cualquier músico de las épocas citadas sabía mejor la función cumplida por su música que lo sabe su colega actual. No por ello, o quizá precisamente por ello, las contestaciones dejan de abundar. La bancarrota de la cultura burguesa de tipo decimonónico no parece haber afectado a muchos compositores que continúan actuando como si todo aquello continuara vigente, y así no es tan raro escuchar aún en nuestros días apelaciones a las necesidades espirituales superiores y, como no, a la inmarcesible belleza (léase concepto romántico-burgués de la belleza), quedando buen número de autores que aún escriben con los ojos puestos en la historia y con la esperanza secreta de engrosar algún día el apacible e inútil catálogo conocido como 'el Repertorio'.

Sin embargo, resulta forzoso admitir que una buena parte de los que hoy dedican sus esfuerzos a la música han descubierto ya que todo lo anterior pertenece al capítulo de monsergas rutinarias y que no es más que palabrería vacía en una realidad que ya no se comporta de esa manera. Así, no es difícil comprender que una buena parte de las concepciones sobre la música de los compositores de hoy estén teñidas de lo que se podía llamar historicismo crítico, por el cual se someten a un análisis histórico las técnicas y formas de manifestación de la música en cada momento. En tal sentido hoy se tiende a creer en amplios sectores que la música es un testimonio que el compositor da de su momento desde su personal situación. Esta posición es más amplia de lo que parece ya que si engloba a todos los que rechazan la manera convencional de acercarse a la música, caben en ella posturas que van desde la afirmación de que el arte (y la música) se hace por una minoría y para otra minoría, hasta la de que se hace por todos y para todos, con sus innumerables concepciones intermedias. De cualquier manera se hace hincapié en la conexión música-realidad del momento, aunque aquí cabe también desde el cientifismo, tecnicismo y ultrarracionalismo (del que participa mucha música de hoy) hasta el humanismo extrarracional (tampoco ausente en las últimas tendencias).

Se ha llegado a afirmar que la música de hoy tenía como función específica la de procurar a un público especializado la sensación confortable de sentirse una persona inteligente y culta. Si esto puede aplicarse de cara al público, tampoco se puede olvidar que determinadas realizaciones de la música actual dejan poco margen a esta comprensión por cuanto provocará en tal tipo de

personas una especie de iluminación intuitiva. En tal sentido no parece tan improcedente la calificación dada a tales obras de psicoanálisis en acción.

De otro lado, caído ya en nuestros días el mito del artista semidivino, corrientes muy precisas del arte actual han hecho hincapié en que el arte no es otra cosa que la realidad misma y que consecuentemente nos encontramos perennemente rodeados de manifestaciones artísticas que en potencia todos somos capaces de producir, y que en realidad ni siquiera percibimos. Para tales corrientes el hecho mismo ya de levantar una mano es arte, y no solo tal en abstracto, sino también música, tanto haciendo hincapié en la música como elemento puramente temporal (sonoro o no), sino como la expresión de una realidad única que sólo arbitrariamente ha podido ser dividida en los últimos siglos en compartimentos estancos. Para esta concepción, más que un actuar sobre la realidad, lo que el música hace es hacerla consciente a un público que paradójicamente se muestra incapaz de percibirla a través de la maraña de su universo mental educativo.

La música, el arte en general, es un medio, ni mejor ni peor, pero a veces el más idóneo, para la realización del hombre, que en definitiva es lo que, se quiera o no, se pretende y lo que en número de casos descorazonadoramente escasos se consigue. Para ello el compositor se encuentra en el doble dilema de desembarazarse de antiguos y arraigados mitos, y, lo que es más difícil, no crear inconscientemente otros nuevos. El camino que jalona la historia musical hasta nuestros días señala, al decir alarmado de muchos, la caída de la función social de la música. Pero, en definitiva, lo único que hace es, en vez de convertirla en algo inútil, librarla de su pesada carga de mitos sin base. Pensemos que si la función de la música es realmente la que se le ha señalado a veces en el pasado, no merece entonces la pena armar tanto ruido a su propósito, pero no caigamos tampoco en apetencias mesiánicas o redentoras. La música está ahí, con su función y razón de ser. Lo único que hace falta es percibirla y eso es lo difícil.



## 1965 - Music and function

By 'musical function' we understand two different notions that, even if fundamentally linked and reciprocally dependent, are in fact very dissimilar and in some ways opposed. These notions can be based on two key questions: why do we compose? And, what for do we compose? Questions that, at the end of the day, relate to the issue of: what does music serve for? Naturally, such a question is extremely complex, beyond its apparent simplicity, and leads us to consider the functionality of art in society. But as music is a branch, even if arbitrarily separated but, as a matter of fact, at least since the early Middle Ages, a more or less autonomous branch of art, and we are dealing here with the musical field, we shall attempt to circumscribe this short introduction to functionality to it.

I must admit that the determination of the function of music varies greatly between each individual and, obviously, each musician. Consequently, I will not be attempting to clarify it but, on the other hand, to describe the current tendencies [regarding the consideration of the function of music] that exist on the music being composed today. The comfortably admitted statement, which seeks to avoid bigger arguments, that music, as art in general, fulfils specific spiritual human necessities is not a good starting point as, in any case, given the little relevance that music has, as a matter of fact, in our society - at least cultured music - we should agree that those spiritual necessities, in the way they are being described, are not really pressing. As we have decided to consider two perspectives, that of the impulse that leads the composer to write music and that which considers what that music intends, let us briefly analyse the first of them, always bearing in mind that, in both cases, the answer changes significantly depending on the periods and authors and that, if the historical analysis is partially possible, it is much less possible than the analysis of our surrounding reality.

A quick glance, not lacking pessimistic sincerity, will rapidly answer those questions, telling us that music is composed for its own sake and that music, at the end of the day, has no purpose. But even if this makes some situational aspects clear, it provides an insufficient answer. Answering that music is composed 'just because' [for its own sake] does not go beyond the well-known truth that the ultimate core of things cannot be explained. For its own sake. Most musicians have composed just because they needed to, in an almost organic manner, but that does not mean that this is not the basis for a number of different reasons, varying from money - a tangible reason - to glory - a much more neurotic reason -, in which something fundamental beats: composition is a way of confronting the world. To confront or to identify, to negate or to stress, to attempt to change it or to be willing to bow to it. Something that varies from an escape from reality to its exacerbation, but which is no more than the expression of the object-subject dialogue, either to delve into their separation or to transcend the dualistic vision. This is an almost historical constant and our moment is no different. Today composition represents a struggle with the

material, a conformation with the material, an adaptation to it, a broadening and, in some trends, a finding or merging with it.

Regarding the question of why do we compose, the answer, even if brief, is much more satisfactory and, surely, more tangled. It is true that, historically, the question of the purpose of music has had extremely precise answers but also very diverse ones. Music has been a social act of primary relevance (primitive cultures), an element of religious cult (as in the case of Palestrina or Bach), it has served the aristocratic society (Haydn), it has cultivated exquisite spirits (specific aspects of the music of the twentieth century), it has been a bourgeois amusement (some aspects of the music of that same period). In any case it would not be adventurous to assert that any musician in any of the previously mentioned periods had a better knowledge of the purpose of his own music than one of his present-day colleagues. But not as a result of this, or maybe for that very reason, have the answers been less numerous. The collapse of the 'nineteenth-century' [*decimonónico*] bourgeois culture has not seemed to affect many composers who act as if all of that was still in force and so it is not so strange to listen, still nowadays, to appeals for the superior spiritual necessities and, of course, to the imperishable beauty (that is, the romantic-bourgeois concept of beauty). There still are a large number of authors who compose with their eyes fixed on history and with the secret hope to become, one day, part of the mild and useless catalogue known as the Repertoire.

Nevertheless, we are forced to admit that an important part of those who dedicate their efforts to music today have understood that all that precedes belongs to the chapter of 'habitual gibberish' and it is nothing else but empty palaver in a reality that does not behave in such a manner any more. Consequently, it is not difficult to understand that an important part of the conceptions of music that composers have nowadays are marked by what could be defined as a critical historicism, by which the different techniques and trends of music at every single period are subject to a historical analysis. This perspective is more common than it might seem to, as even if it comprises all of those who reject the conventional way to approach music, it does include, as well, standpoints that go from the affirmation that art (and music) is created by a minority for another minority to that which argues that art is created by everyone for everyone else, with all the possible intermediate conceptions. In any case it stresses the music-reality connection at any given moment, even if we could include the scientifism [*cientifismo*], technicism [*tecnicismo*] and ultra-rationalism (which relates to an important part of the music being composed today) and still the extra-rational humanism (also present in the latest musical trends) here.

Some have gone as far as to state that nowadays music has had the specific function of making a specialised audience feel intelligent and cultivated. We shall not forget that, even if this could be applied to an audience, a number of realisations of new music leave a small margin for such an understanding, as it would lead [the audience] to a sort of intuitive enlightenment. In that sense, the definition of those works as psychoanalysis in action does not seem to be so unfair.

On the other hand, once the myth of the semi-divine artist has fallen, very specific trends of the contemporary artistic scene have stressed the fact that art is nothing but reality and that, consequently, we are continuously surrounded by artistic manifestations that, potentially, we are all able to produce and that we do not even perceive. For those trends the simple act of raising a hand is already art, and not just in an abstract manner, but also music, not only stressing its purely temporal element (sonorous or not) but as the expression of a single reality that has been arbitrarily divided, during the past few centuries, in sealed compartments. For such a conception, more than acting on reality, what music does is making reality conscious to an audience that paradoxically is unable to perceive it through the entanglement of their mental educative universe.

Music, art in general, is a means, not better or worse but sometimes the most suitable one, for the realisation of humankind. Such realisation is, ultimately, whether we like it or not, what music seeks and what, in a large number of cases, does not achieve. That is why composers face the double dilemma of getting rid of old and entrenched myths and, what is more difficult, of not unconsciously creating new ones. The path that marks out music history up to now points to the fall, as many alarmingly stress, of the social function of music. But, in the end, what this implies is that, instead of music becoming futile, it is freed from the burden of baseless myths. We should think that if the function of music really is that which has been pointed out so many times in the past, it does not deserve to be considered with such depth, but let us not fall on messianic or redemptory cravings. Music is there, with its function and its *raison d'être*. The only thing that needs to be done is to perceive it and that is what is really difficult.

## 1965 - El confort musical

Un fenómeno se ha hecho evidente a partir del comienzo de nuestra década: la presencia de una cierta situación sedentaria en el mundo musical, lo que por algunos compositores y críticos se ha denominado 'confort sonoro'. Este hecho, que puede datarse de una manera general desde la temporada 61-62,<sup>7</sup> no hace referencia al público cuyas preferencias proverbiales hacia el inmovilismo y el confort auditivo son de sobra conocidas, sino a un cierto estatismo llegado hasta una vanguardia que se había mostrado hasta entonces tan combativa como investigadora. Este estatismo viene a coincidir con la desaparición de la tan traída y llevada impopularidad de la nueva música. Aun suponiendo que tal impopularidad haya sido mayor que la de la nueva música de otros tiempos (afirmación bastante gratuita)<sup>8</sup> y que no se deba a una extensión de la impopularidad general de la música, lo cierto es que hoy en día la impopularidad ha pasado a no ser más que un hábito tan convencional como todos los hábitos. Ni aún en sus momentos de máximo choque la actual generación de maestros de vanguardia (la generación de los Boulez y los Stockhausen e inmediatos seguidores) ha encontrado nunca (con la única excepción de John Cage) las dificultades y penalidades encontradas por la generación de Varèse, Schönberg, Webern o Bartók. Esto no quiere decir mucho por cuanto sería estúpido valorar una música por el único criterio de las dificultades que haya producido a su autor, pero sí evidencia que las ocasiones para manifestarse musicalmente han sido menos escasas para esta generación, pudiendo calificarse en la actualidad de numerosas<sup>9</sup> y normales. Este acceso a un mayor reconocimiento puede obedecer tanto a un convencimiento del público y los organismos musicales como a una concesión de los autores hacia dicho público y organismos. La situación actual participa del primer motivo, pero también en gran medida del segundo.

Resulta evidente que los revolucionarios de la postguerra, que hoy se acercan o pasan los cuarenta años, han conseguido el poder, algo suficiente para acabar con una revolución aunque sea musical. Stockhausen ha pasado de ser un terror del mundo musical alemán a repartirse sus diversos aspectos con Hans Werner Henze; Boulez, de airado joven mesiánico,<sup>10</sup> reventador de los estrenos del Stravinsky neoclásico, pasa a reputado director de orquesta y factótum de un festival que regula el grado de vanguardia de las obras que encarga;<sup>11</sup> Nono, embarcado en el compromiso (pero no en un compromiso musical), produce *La fábrica iluminada*; jóvenes vanguardistas acceden a las cátedras, no sólo a las aulas americanas, abiertas hasta ahora a todos y por las que apenas queda ningún compositor medianamente importante en Europa sin haber pasado por ella, sino a los desconfiados y rutinarios conservatorios europeos (Donatoni, Belfiore, Halffter, Stockhausen, etc.). No se trata de negar el derecho ni aun el deber de tales conquistas,

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<sup>7</sup> Fecha que coincide también con la muerte de Steinecke y la disminución de importancia de Darmstadt.

<sup>8</sup> No ha habido nadie, al menos que yo sepa, que se haya molestado en establecer una estadística seria sobre el tema, por lo que resulta arriesgado hablar con suficiencia de él.

<sup>9</sup> Exceptuamos expresamente la situación española que deja bastante que desear.

<sup>10</sup> Discípulo y agitador de la cátedra Olivier Messiaen.

<sup>11</sup> Festival de Donaueschingen.

pero ni la edad, que avanza siempre, ni el reconocimiento oficial ayudan a mantener una postura intransigente que debe ser traspasada a una nueva generación. Pero lo cierto es que tal nueva generación, a la que Helga Böhmer califica de más reaccionaria que la anterior, ha nacido bajo el signo acentuado del 'confort sonoro', dándose la paradoja de ser bastante más conservadora que su precedente incluso en la actualidad.

El momento actual se caracteriza por la presencia de la llamada consecución de estilo, paradoja que en un mundo musical, que por principio carece de fórmulas formales, se traduce en un manojo de tics cada vez más aburrido. A ello contribuye el retorno de los neos, que contra lo que suele pensarse no son privativos de la época de entreguerras. El llamado, con notoria impropiedad, neoimpresionismo es probablemente el que mayor furor ha hecho. Cultivado por igual por los miembros de la vieja<sup>12</sup> y nueva generación, es en Francia, y en general entre los seguidores de Boulez, donde más practicantes tiene (discípulos de Boulez y notorios cultivadores de la tendencia son Holliger, Amy, Eloy, Méfano, Schat, etc.), pero se halla extendido por todo el mundo. Sus practicantes suelen ser músicos muy bien dotados y conocedores de su oficio que, en base al tratamiento de timbres o a un especial concepto de la armonía logran resultados refinados y acariciantes que logran buen impacto en un público que gusta de una modernidad que no le exige gran esfuerzo ni participación. En todo el mundo se practica esta tendencia que, llevada a la electrónica por Pousseur en sus *Tres visiones de Lieja* (1962), ha producido en esta especialidad una impasse en que ha caído toda la nueva generación. La nebulosa y surrealistoide *Fábula rasa*, de Frischt (un autor que con la auténtica bofetada sonora de su presentación, el dueto para viola y cinta, había hecho concebir esperanzas hace tres o cuatro años), es un ejemplo arquetípico. Otro de los fundadores del neoimpresionismo, György Ligeti, que había abandonado parcialmente la nebulosidades de *Aventuras*, vuelve con su acromegálico *Requiem* a la práctica de algo que no puede abandonar sino al precio de sacrificar su éxito de público.

Paralelo al neoimpresionismo y estrechamente ligado a él, se desarrolla un neoexpresionismo de buena factura que no excluye abundante brocha gorda y seguro efecto. Es a través de la escuela polaca, y en especial de Penderecki, Sierocki y Gorecki, por donde esta corriente llega, pero no hay que perder de vista que hoy los movimientos artísticos se desarrollan a escala mundial. Nombres como los de Koreing, Kayn o König ilustran a esta escala un movimiento que también tiene practicantes españoles. Pero tanto neoimpresionismo como neoexpresionismo o búsqueda de estilo lo único que evidencian es el temor a volver a perder un público ya habituado y la comodidad que un confort musical puede producir al autor al liberarle de la molesta necesidad de ir siempre más allá. Sólo la música de acción, verdadero coco turbador del sueño de más de un compositor, y las tentativas por acabar con la entidad decimonónica del concierto así como el yoismo artístico, mantienen en la actualidad una posición no confortable. Ciertamente que no se les puede exigir a hombres que llevan quince o veinte años de lucha en la vanguardia una perpetua

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<sup>12</sup> En todo este trabajo se entiende por vieja generación la formada por los jóvenes vanguardistas aparecidos entre 1945-51.

evolución,<sup>13</sup> pero en todo caso es a la nueva generación a la que corresponde ese relevo. Relevo incómodo que no parece hasta el momento aceptar en demasía, pero cuyo reto habrán de recoger forzosamente algunos. La nueva generación tiene la palabra, una palabra que no debe ser todavía para ella, para nosotros, la palabra confort.

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<sup>13</sup> Aunque hay casos en es posible observarlo. Véase el de Webern, Ives y Cage en música y en especial el de Duchamp en plástica.

## 1965 - The musical comfort

One phenomenon has become evident since the beginning of the current decade: the existence of a somehow sedentary situation in the musical scene, a situation some composers and critics have referred to as the 'sonorous [musical] comfort'. This fact, which could be dated back to the 61-62 season,<sup>14</sup> does not refer to the audience, whose proverbial inclination for immobility and the sonorously comfortable are well known, but to a certain stasis that comes from an avant-garde that had been, up to that moment, as much combative as it was investigative. This stasis coincides with the end of the often-discussed unpopularity of the new music. Even if we believe that such unpopularity has been greater than in the new music of the past (a rather empty statement)<sup>15</sup> and is not a result of the extension of the general unpopularity of music, the truth is that today it has become one more conventional habit. The current generation of vanguard masters (that of Boulez, Stockhausen and their immediate followers) has ever found (with the single exception of John Cage), not even in their moments of greatest clash, the difficulties and hardships that were faced by the generation of Varèse, Schoenberg, Webern or Bartók. This does not mean much, as it would be stupid to value music by the single criterion of the difficulties that it caused its author; it does nevertheless demonstrate [evidence] that the occasions to musically express themselves have been less scarce for the current generation, being actually numerous<sup>16</sup> and normal. This access to a greater recognition can be a consequence of either a real conviction of audiences and musical institutions or of the author's concession to his audience and the institutions. The current situation participates in the first reason but also, to a great measure, the second one.

It is evident that the post-war revolutionaries, who are nowadays close to or over their forties, have now acquired power, something that suffices to end a revolution, even a musical one. Stockhausen has moved from terrifying the German musical scene to sharing some aspects of his music with Hans Werner Henze; Boulez, an irate messianic youngster<sup>17</sup> who boycotted premieres of Stravinsky's neoclassical works, has become a renowned conductor and factotum of a festival that measures the vanguard level of the works that it commissions;<sup>18</sup> Nono, embarked on commitment (but not a musical commitment), has composed the *Fabrica Illuminata*; the young vanguard composers obtain professorships, not only in the USA, open up to this moment to everyone and where all reasonably significant European composers have taught, but at the distrustful and routine European conservatoires (Donatoni, Belfiore, Halffter, Stockhausen, etc.). I am not attempting to negate the right or even the duty of such conquests: neither age, which always advances, nor official recognition, help to sustain an intransigent standpoint that needs to

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<sup>14</sup> A date that coincides with Steinecke's death and the decline of Darmstadt's significance.

<sup>15</sup> No one, as far as I know, has attempted to establish any serious statistics on the subject, which is why it is risky to deal with it with a degree of certainty.

<sup>16</sup> With the exception of the Spanish situation, which leaves rather a lot to be desired.

<sup>17</sup> Disciple and agitator of Olivier Messiaen's cathedra.

<sup>18</sup> The Donaueschingen Festival.

be transferred to a new generation. In any case, the truth is that this new generation, which Helga Böhmer defines as more reactionary than the previous one, has been born under the accentuated sign of the sonorously comfortable, paradoxically being much more conservative than the previous one, even today.

The current situation is characterised by the appearance of the so-called 'attainment of style'; a paradox that, in a musical scene that, by principle, lacks formal structures, is translated into a handful of increasingly boring twitches. To this contributes the return of the neos [neoclassicism, neo-expressionism, etc.], which are not unique to the in-between-the-wars period. The erroneously coined neo-impressionism is probably the most significant [trendy or fashionable] one. Equally employed by members of the old<sup>19</sup> and new generations, it is in France and especially within Boulez's followers, where it has more practitioners (Boulez's disciples and significant examples of such a trend being Holliger, Amy, Eloy, Méfano, Schat, etc.), but it has become internationally widespread. Its practitioners are usually talented and well prepared composers who, taking as a starting point their treatment of timbre or a special concept of harmony, achieve refined and caressing results that are easily assimilated by an audience that prefers a kind of modernity that does not require a great effort or participation. This trend is now spread throughout the whole world; it has been employed by Pousseur in the field of electronic music in his *Trois visages de Liège* (1962) and has produced an impasse in which the whole new generation has fallen. Frisch's foggy [*nebulosa*] and surrealist [*surrealistoide*] *Fabula rasa* is an archetypal example (this composer raised hopes three or four years ago when he presented his first work, a sounding slap, for viola and tape). Another founder of musical neo-impressionism, György Ligeti, who had partially abandoned the nebulosities of *Aventures*, returns with his acromegalic *Requiem* to the practice of something that he can only abandon at the price of sacrificing his success with the audiences.

Parallel to neo-impressionism, and closely linked to it, a neo-expressionism has developed, characterised by a refined quality that does not reject the employment of abundant 'broad brush' [*brocha gorda*] in order to obtain a guaranteed impact. The Polish school, and especially Penderecki, Sierocki and Gorecki, is to be found at its origins, even if we must acknowledge that artistic movements today develop on a global scale. Names such as those of Koreing, Kayn or König globally illustrate a trend that also has Spanish practitioners. But both neo-impressionism and neo-expressionism, or the 'attainment of style', only demonstrate a fear to lose again an already accustomed audience and the ease that the musical comfort can produce in an author by eliminating the uncomfortable necessity of always going beyond the established. Only action music, the real nightmare of many composers [*verdadero coco turbador del sueño de más de un compositor*], and the attempts to end with the institution of the classical music concert and the artistic egoism [*yoismo*], sustain nowadays an uncomfortable position. It is true that we cannot

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<sup>19</sup> In this article the term the 'old generation' applies to the generation formed by the young avant-garde composers who became significant during the 1945-1951 period.



demand a perpetual evolution<sup>20</sup> from those who have already been fighting for the avant-garde for fifteen or twenty years; the new generation is the one that should be taking over. An uncomfortable takeover that they do not seem to accept so far, but a challenge that some will eventually have to undertake. The new generation has to speak; it has the word, a word that should not yet be for itself, or for us, the word comfort.

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<sup>20</sup> There are some exceptions: Webern, Ives and Cage in music and Duchamp in the case of visual arts.

## **1967 - Sociología de la música ligera en su evolución dialéctica respecto a la música culta**

La música ligera, a veces llamada popular, o mucho peor denominada, moderna, es un fenómeno musical y sociológico a tener en cuenta. Ciertamente que durante mucho tiempo la crítica musical culta la ha considerado como un fenómeno marginal sobre el que nada tenía que decir, mientras que los sociólogos, carentes de adecuada formación musical histórico-técnica, se han referido a ella periféricamente y con cierta mediatización de los condicionantes económicos, limitándose a alguna mirada de ocasión o una labor puramente funcional. Sin embargo, un tipo de fenómeno musical que constituye el ambiente sonoro habitual de la mayor parte de los habitantes del mundo occidental y que constituye una gigantesca industria, merece algo más de atención. Ello al margen de cualquier juicio valorativo, pues no se trata de la aplicación de una teoría de valores, por lo demás siempre subjetivizada, relativa y puesta en cuestión. No es un problema de declarar lo que es bueno o malo, sino simplemente lo que es. Además de que se trata de un ejemplo típico de consumo, normal en una sociedad opulenta a lo Galbraith, de un fenómeno de esa era electrónica que McLuhan nos anuncia y donde la valoración solo cabría en términos cuantitativos más que cualitativos.

Un error de base respecto al género suele ser el de su propia calificación. Se la suele designar como música popular, lo que no es ni mucho menos - como mínimo en cuanto a su fuente creativa - o como música moderna, lo que tampoco es en sentido estricto, puesto que la música culta contemporánea desarrolla formulaciones mucho más avanzadas. En realidad se trata de términos que no intentan sino diferenciarla de la música culta (al llamarla popular) y de la mal llamada clásica (al denominarla moderna). Pero eso no son sino derivaciones conectadas con la filología de las que ya nos ocuparemos. A los efectos que nos ocupan la designaremos como música ligera o música de consumo. Dejamos aparte el término 'música de entretenimiento' por su explícita referencia al subjetivismo de la escucha, que viene dado, según la actitud respecto al producto artístico; en este sentido, como afirma Stockhausen, tan música de entretenimiento son los Beatles como el Festival de Salzburgo.

En los estadios primitivos de la cultura no existió más que una clase de música, o más concretamente, una clase de arte, que englobaba a todos en una realidad funcional de tipo religioso, místico o cualquier otro siempre pragmático. Rápidamente los tiempos históricos nos muestran una división fundamental, al menos en las civilizaciones un tanto avanzadas, la existente entre música popular y música culta. La primera, de creación innominada y popular dirigida al consumo de las gentes sencillas, la otra, obra individual del creador con destino a un público más cultivado y no separada en origen de la poesía o la danza.

La Edad Media populariza de nuevo la música y, salvo el caso aparte de los trovadores, solo se va creando un arte culto musical lentamente y con un progresivo alejamiento de sus bases de

partida. La contribución genial y superespecializada de la polifonía franco-flamenca, Ars Nova y Ecole de Notre-Dame, es la cúspide de un laborioso proceso medieval por establecer la nitidez de una división que las invasiones germánicas habían vuelto a borrar.

La pervivencia de la división en música popular y culta continúa largo tiempo sin alteraciones en su realización y no sin un frecuente trasvase dialéctico entre ellas, como lo demuestra el hecho de que hasta final del XIX la música de baile de las clases rectoras estaba realizada con consideración de culta, algo que quizá nos hace rozar el problema de la música de entretenimiento (que como tal cae fuera de este artículo) y que es corroborado por la realidad que de la pavana a la polonesa, del minueto a vals, no hay apenas compositor culto que desdeñara llevar estas formas a la creación pura. Lo que ocurría es, en opinión de Theodor W. Adorno, que la música culta conservaba aún valores populares, unión que se da por ultima vez según este autor, en *La flauta mágica*, de Mozart. Después, Beethoven se encargaría de desligar las ultimas uniones entre los géneros, cuya consecuencia inmediata fue la de que, con las excepciones que una época de transición lógicamente entraña, la música de baile se iba creando poco a poco al margen de la creación culta. La familia de los Strauss, Waldteufel y otros son ejemplos de autores todavía con formación y mentalidad culta, pero produciendo una música que ya era de consumo, fenómeno que en la música teatral una serie de autores, entre los que destacan Lehár y Offenbach, se producía en la opereta e incluso en el doloroso proceso formativo de la zarzuela española.

La música ligera no sufre de todos modos su primera gran mutación hasta la primera invasión americana del jazz. Género éste que, si no tiene mucho que ver con la música ligera, la cambió radicalmente al adoptar algunas de sus formas, ya que no su espíritu. Se trata, pues, de una auténtica música popular - el jazz lo es al menos en su comienzo - que con un trasplante de su medio lógico de producción origina un solo producto. Problema típico del folklore, que no tiene justificación si no responde a una auténtica creación condicionante del medio popular.

Pero el gran cambio se produce por una mutación del medio. Una vez mas, como explica McLuhan, el medio condiciona el mensaje. Y si las primeras formas autónomas de la música ligera se habían producido en el siglo XIX como consecuencia de la revolución industrial y la civilización urbana, la nueva música ligera se caracteriza por pertenecer a la sociedad de consumo y a la civilización electrónica. Disco, radio, televisión, son determinantes del mundo de hoy y agentes directos del medio ambiental audiovisual en que vivimos, ambiente que también es valido para los avatares de la música culta.

No quiere todo ello decir que el advenimiento de las nuevas músicas ligeras y la estructuración diferente de la nueva sociedad hayan roto cualquier tipo de intercomunicación entre la música ligera y la popular o la culta, esta última transformada por las mismas razones y aquella casi seca en sus fuentes de producción, al menos en la uniformidad de las supercivilizaciones occidentales. Los tres géneros, que para sus respectivos cultivadores pueden parecer algo irreductible y

aislado, toman en general algo entre sí. La música ligera sigue autotitulándose popular, o bien por la creación de un folklore extensivo o de autor (por tanto, folklore impropio) o por la adaptación y arreglos de temas de origen popular puestos a la moda y a los condicionantes de la fluctuación de mercado y del gusto urbano. Hay que contar además con la existencia de un concepto de relativo nuevo cuño, el de 'folklore urbano', género en que se encuadrarían buena parte de los tradicionales 'chansoniers' franceses, con Edith Piaf a la cabeza, y bastantes cultivadores del llamado 'folksong', que muchas veces no pertenecen al campo estrictamente popular, sino a este folklore urbano. Una relación de tipo contrario es aun más evidente cuanto que el contacto con la música ligera ha influenciado forzosamente a las músicas folklóricas de los países occidentales. Una visita a un tablado flamenco basta para convencernos.

Con respecto a la música culta tampoco ha perdido relaciones la ligera. Influenciándola a principios de siglo con el jazz ligero, tentación a la que casi ningún compositor culto de la época - con excepción de la Escuela de Viena - se sustrajo, y tomando de ella unas formulas por cuya estereotipación salió casi toda la música de la preguerra y aún de después. Cantidades ingentes de Debussy y Ravel, así como de Tchaikovsky y Rachmaninov, han teñido por su parte muchos géneros ligeros, eso sin hablar de las adaptaciones de temas clásicos. En todo caso, influencias como la del lied alemán o la canción napolitana - así como de Puccini y Leoncavallo para el caso de Italia - han sido determinantes. O las actualizaciones barrocas, como la de alguna canción de los Beatles, e incluso no solo de la música culta histórica, sino de cierta liberación armónica, tratamiento tímbrico y rítmico, o efectos electrónicos, concretos e incluso montajes, todos ellos propios de la música culta de hoy.

Claro que todo lo dicho no es prueba determinante para toda la música ligera, ni siquiera para la mayoría, e indica solo que en algunos aspectos esta puede alcanzar también un alto nivel creativo. Pero, tal como se encuentran hoy ambas clases de música son más fenómenos de superposición que de fusión o mas bien respuestas análogas a los mismos estímulos del medio aplicados a distintas esferas. Y en ellas participa la música ligera como arte de consumo, industria y fenómeno intermedial.

Siendo la sociedad de consumo el ámbito de la música ligera, se ha llamado por ello a veces utilitaria, término poco afortunado no sólo porque con él se designaron ya algunos momentos de la música culta como la 'Gebrauchtmusik', de Hindemith, sino por ser bastante más equívoco que el de música de consumo o incluso música comercial por más que este último sea bastante menos descriptivo y más ambiguo de lo que a primera vista parece. Esta condición de cosa consumible, formidablemente acentuado en los últimos años, condiciona de modo casi absoluto su vida y formas de apariencia. Y como el consumo viene dado por el estado del mercado necesitará seguir las tendencias de este, como todo fenómeno de masa. Claro que esto ha sucedido casi siempre en la historia de la música, incluso en la de la culta y aún en las vanguardias contemporáneas, donde también ha sido necesario para ser aceptado el llenar una serie de necesidades del mercado. Baste a este respecto recordar el llamado 'estilo internacional' o 'estilo Darmstadt', sin cuya

etiqueta manierista ninguna música contemporánea tenía hasta hace poquísimas muchas posibilidades de prosperar dentro de la vanguardia. Pero tratándose de otro tipo de mercado y estando menos afectado por la concurrencia industrial, estos efectos no pueden tomarse más que a título analógico. Las satisfacciones de mercado que en principio cumplió la música ligera eran claras; sustituir el papel de una música popular ya perdida, ofrecer músicaailable y de entretenimiento y poner unos esquemas musicales sencillos al alcance de la gente sin la suficiente base cultural para seguir el desarrollo de una música que, desde Beethoven, se había hecho demasiado complicada y que antes de él tampoco tenía acceso a unas masas que, como tales en sentido moderno, ni siquiera existían. La diferencia está no solo en el alcance de una autonomía creativa, sino en haberse convertido en un fenómeno intermedial y haber por consiguiente alcanzado una fenomenología diferente de la música culta. Una vez más el medio ha cambiado el tipo de mensaje al identificarse con él. Lo que para una mentalidad apocalíptica - en el sentido de Umberto Eco - sería un mal síntoma pero que desde el punto de vista de los fenómenos intermediales hay que aceptar sin demasiados prejuicios.

No cabe duda de que a pesar del cambio apuntado sigue existiendo un gran contingente de música ligera absolutamente marginal dirigido a satisfacer las necesidades de un sentimentalismo primario o de un gusto nada refinado, pero no en mayor medida que dentro de la música culta se siguen aún dando las sonatas de salón o las densas sinfonías decimonónicas o que en la pintura no se han abandonado ni mucho menos los paisajes idílicos o las sonadoras marinas. El cambio ha sido operado en la música ligera, por lo que podríamos llamar un efecto de eco que prueba que el espectador no es un simple recipiente, si no un espejo, un espejo que refleja las imágenes un poco cambiadas. Si la técnica del principio vino condicionada por el consumo, este, en un último término, acabó concretado por aquella. Un ejemplo claro es el avance de la llamada música pop, y por consiguiente de los conjuntos al estilo de los que hoy se conocen. Un cambio casi radical de técnica y concepción que sin estar provocado directamente por una sensible demanda origina un cambio profundo de esta, que al final acaba por producir una metamorfosis de la música ligera y dejarla como ahora la contemplamos. Lo que a su vez - y ayudado por circunstancias socioeconómicas - produce un desplazamiento en el público consumidor que si anteriormente no era obligatoriamente joven ni buscaba otra cosa que unos minutos sentimentales o sin problemas ahora se produce con un inconformismo y una efectividad que llama a un mundo de ideas menos simple que las anteriores.

El problema de la puesta en escena, con la acusación de éxitos prefabricados, trucajes electrónicos y demás, se explican por un concepto industrial no ausente de otros aspectos de la vida o las artes que no difiera por mentalidad y eficacia con la de un Chopin teniendo que cubrir la casa de rosas blancas antes de un concierto, o un Liszt de la primera época, tocando con la cabeza de la condesa D'Agoult en su regazo.

Pero en lo tocante a la técnica y consumo es importante el contacto de la música ligera con algunos temas cultos adaptados a ella. Problema que no es en absoluto para rasgarse las

vestiduras, no obstante lo cual no falta quien lo haya hecho y quien lo siga haciendo. Creer que con ello se comete un sacrilegio o algo semejante no solo demuestra una mente excesivamente mítica, además señala una profunda incomprensión del tipo de música que se pretende defender al dejarla reducida a un tema, un giro melódico. Y una obra musical clásica o romántica es ante todo una relación estructural, no un tema. Por eso pretender que una canción - por lo demás discutible - como 'Juanita Banana' sea el 'Rigoletto' o que 'Tristeza de amor' sea el estudio chopiniano, es desconocer lo que significan tales obras. En último término habría que condenar también a Bach por haber tomado temas de Vivaldi o a todos los autores que han compuesto 'Variaciones sobre un tema de...', a menudo más valiosas que el tema de origen. Un mismo tema, según su tratamiento, puede pertenecer a distintas esferas culturales, estados de ánimo o mentalidades. Así, si las 'Danzas polovsianas', de Borodin, señalan un mundo de ideas bien preciso, el mismo tema trasplantado a 'Extraños en el paraíso' hace alusión a un mundo a lo Hollywood lleno de tubos de neón y edenes convencionales.

Al hablar de los cambios de técnicas en relación al consumo nos hemos puesto en relación con los conjuntos pop. Existe, sin embargo, otra línea que aun con profundas renovaciones entronca con una tradición muy antigua. Me refiero a los llamados 'trovadores modernos' que a decir de Gunther Schneider no difieren fundamentalmente de los antiguos. Ciertamente de los 'Minnesinger' a Bob Dylan hay mucho camino histórico, mental y, naturalmente, sonoro que recorrer. Ya sabemos que el mundo de Wolfram von Eichenbach, Walter von der Vogelweide, o el mismo Guillaume de Ventardorm, a quien Schneider cita en su trabajo, no es el de Jacques Brel o Georges Brassens. Sin embargo, su tipología musical e incluso su haz de funciones no tiene una derivación tan fuerte como en otros casos.

A este respecto dos líneas son observables: de un lado la de los llamados poetas populares que pueden ser tanto los de la línea francesa a lo Prévert, Auffray o los citados Brassens y Brel, y la de los trovadores mas o menos autóctonos al estilo de Athualpa Yupanqui; del otro lado la tan traída y llevada canción de protesta que, por otra parte, va cediendo en impacto en los últimos tiempos no sin haber dejado una fuerte impronta en el mundo de la canción posterior a ella. Ambas líneas muestran una fusión entre la creación de tipo personal y un cierto entronque con lo popular, amén de estar necesitadas de figuras vocales de auténtica valía. Sirva de ejemplo una de las más hermosas voces producidas en este campo, la de Joan Baez.

Es de observar como este tipo de música excede en algunos aspectos el puro mundo de la música ligera por las dos razones antes expresadas de entronque popular y calidades poéticas del texto. Pero este último lo trataremos con más amplitud en el apartado dedicado a las relaciones literarias de la música ligera.

Así pues, queda relativamente claro como el consumo predeterminó la técnica de la música ligera y como a través de un efecto eco esta misma técnica ha incidido sobre el consumo. Variados los condicionantes su propia estimación ha de ser también modificada, no en un sentido valorativo,

insistimos, sino en su aspecto de fenómeno sociológico que hoy día es más dilatado y complejo que nunca y ha dejado de pertenecer al ámbito puro de la música marginal para rozar buena parte de las ideas y costumbres contemporáneas y adquirir su definitivo carácter intermedial.

Vemos cómo los fenómenos que estamos repasando por su carácter intermedial y de consumo producen evidentes efectos de eco. Tales efectos que, según observamos aplicados al consumo la hacían incidir sobre la técnica y por reflejo de ésta revertían en una variación del consumo, son aplicables a cualquier aspecto de la música ligera, incluso al lingüístico-literario del que trataremos en la próxima ocasión. Estas curvas reflejas son desde luego tales y no una muestra de dualismo irreductible ya que en el mundo de los epifenómenos, y la música de consumo es uno de ellos, no se da nunca la dualidad inconexa sino las curvas reflejas cuyo grado de derivación, en el tema que nos ocupa, se me antoja no difícilmente mensurable. En realidad no son sino las imágenes especulares, y por consiguiente exactamente contrarias, de una misma cosa situada a la misma distancia de ambas. Sin olvidar desde luego que en este, cómo en los demás fenómenos artísticos o históricos la evolución no es unívoca y siempre constante, sino que describe meandros, fallas, cortaduras e incluso regresiones. Pero el que su estudio deba hacerse complicados pliegues geológicos no impide la validez previa de las anteriores exposiciones.

Quizá uno de los inconvenientes de la Teoría de la Información, al menos en una formulación clásica a lo Reichenbach, esté en medir el grado de información del mensaje en atención exclusiva al mensaje mismo o sus circunstancias emisoras-transmisoras, más que en relación al receptor. Por otra parte la aplicación al problema de los principios de la termodinámica, en especial el concepto de entropía, le da únicamente un aspecto físico, así que la Teoría de la Información es tan física como psicológica. Hay que aplicar un principio entrópico distinto al transmisor y al receptor. En todo caso, la identificación de medio y mensaje que veíamos con anterioridad produciría un máximo de entropía por relación a la multivalencia del mensaje. Máximo rápidamente desaparecido por la habitualidad que explicaría todos los efectos de eco.

Para el público medio, reconocer es valorar. Esta constatación de Theodor Adorno, que explica más que suficientemente la fuerte y creciente inercia que todos los públicos han mostrado a los avances del arte, lo mismo que las desorientaciones críticas y en el tema que nos ocupa la repetición 'usque ad nauseam' de una serie de formulas estereotipadas que han dominado, sin más variaciones que las del medio, un gran sector espacio-temporal de la música ligera. Esta ha servido para llenar un hueco sentimental de orden primario en muchos y continuos casos. Pero no hay que olvidar el carácter pendular de este tipo de fenómenos. La música ligera oscila como un péndulo con la única salvedad de que su movimiento no es uniforme sino irregular.

Desde fuera podría parecer sorprendente el choque entre dos ámbitos distintos dentro siempre del mismo círculo de la música de consumo. La escasa capacidad de comprensión que encontró la oleada triunfante y multitudinaria del rock and roll entre los pertenecientes al ámbito del plácido contable de los años anteriores, sería sorprendente desde un punto de vista de un mensaje que

aparentemente no cambia (puesto que se mueve dentro del campo bien delimitado de la música de consumo), si no fuera porque el medio es variado e influencia el resto. Lo que explicaría también la misma reacción por ejemplo con la generación del charleston o el jittieburg.

No quiere decir esto que la vuelta atrás no se haya realizado en numerosas ocasiones. Lo que ocurre es que, en la música de consumo, los fenómenos 'neo' han tenido un carácter renovador que no se ha observado por ejemplo en el neoclasicismo discutible de la música culta. En primer lugar porque el carácter de hecho intermedial y consumible que tiene la música ligera la diferencia del historicismo de la música culta. Se puede afirmar que la música ligera no conserva 'memoria histórica' y al decirlo no ignoro algunos intentos realizados en sentido contrario, pero estos, además de haber sido realizados con preparación discutible, son también epifenómenos, al menos de momento, que no cambian la relación intermedial.

Así una aparente vuelta atrás, que en este caso no puede realizarse, sino con atención a los gustos del día, y con los altos medios técnicos disponibles, resulta un proceso de investigación hacia adelante y por incidencia de la difusión, una variación de la orientación del consumo.

En otros casos, esta vuelta atrás tiene todavía menos carácter de tal al resultar de una incidencia entre dos niveles superpuestos e irreductibles. Este sería el caso de la aplicación de formas, no importa en qué grado histórico, de la música, culta, o incluso de las manifestaciones más puras de la popular. Una labor como por ejemplo la realizada en la última etapa de los Beatles en la que una preocupación formal neobarroca se alía con un profundo sentido del baladismo popular y de la búsqueda instrumental, no solo representa un enorme y apreciable avance hacia adelante, sino también una revolución en lo intermedial, género al que perteneciendo típicamente están siempre a punto de rebasar. Creo que en este sentido, y aunque prometí al principio mantenerme alejado de lo valorativo, su aportación es muy estimable.

La música ligera se mueve pendularmente entre un máximo de relax y una saturación de hiperexcitación. Como ya habíamos aludido a su función psicofisiológica esto es explicable en razón de dos tipologías extremas funcionales entre las cuales se mueven una serie de estados más o menos neutralizados. Siempre contando con que las variaciones del medio y los efectos de eco de la técnica sobre el consumo, por el previo del consumo sobre la técnica, determinarán un cambio de los polos máximos y mínimos que será conjunto y prácticamente en la misma medida, ya que la relación interna entre ambos extremos permanece invariable a los efectos de eco y solo variará por modificación de lo intermedial, quedando por consiguiente distintamente cualificada la relación de las curvas reflejas.

Todas estas consideraciones nos llevan a la conclusión de que el rendimiento marginal de la música de consumo tiende a confundirse con su punto máximo de saturación. Su carácter intermedial la hace imprescindible en la civilización, si no en la cultura, audiovisual. Una civilización en la que la 'cuarta pared' que nos describe el Bradbury de 'Fahrenheit 45' tiende a realizarse, justifica sobradamente su existencia. Por más que, entre paréntesis, la posición de



Bradbury sea aquí reaccionaria frente a un proceso que el mismo presenta como irreversible. El arte culto no se haya en condiciones de llegar a ser un auténtico fenómeno intermedial por su escasa capacidad de convertirse en producto de consumo, en perder 'memoria Histórica' y, en definitiva, en poder ser un producto consumible indiscriminadamente.

Prueba de ello sería no solo la supremacía de la música ligera en la radiodifusión comercial o no, que al fin y al cabo está dentro de lo intermedial, sino en la misma prensa que no es sino en parte intermedial. Claro que esto obedece al consumo y en último término a la cadena sin fin de lo comercial.

Prueba de su carácter de consumo es la mentalidad de récord establecida, que ha dado origen al crecimiento de los 'hit parades', que evidentemente, estimulan el valor de consumo y uso de estos productos y contribuyen a su gigantesca difusión, pero que a la vez inciden de manera decisiva en el proceso de desgaste y rápido desuso cada vez más acelerado y más típico de estos fenómenos. Sin necesidad de describir por qué y como todos sabemos hasta qué punto puede hacernos el consumo considerar lejanos y sobrepasados fenómenos que no son realmente muy viejos.

Este fenómeno de desgaste apenas si por lo demás deja tras sí un problema de obsoletos, ya que el desuso en este caso da rápidamente la inexistencia práctica. El récord estimula la producción, ésta el consumo (y no al revés como parece más fácil) y éste se manifiesta en las curvas reflejas que hemos visto.

La conjunción de la palabra y la música no es nada nuevo. De hecho el nacimiento del arte musical debió estar íntimamente vinculado al canto incluso en las modernas tendencias de la música culta, una vez alcanzada la barrera que separaba al sonido del ruido, hoy simplemente un sonido complejo, la palabra es considerada como un material musical más. Los nuevos condicionantes de la música ligera son también aplicables a los textos que se soportan. Claro que es posible y existente una música ligera puramente instrumental, pero hoy por hoy es relativamente marginal y aunque no lo fuera no excluiría la problemática de la literatura musical.

El porqué de un distinto planteamiento literario en relación a la música ligera resulta bastante evidente tanto por la relación intermedial como por los diferentes medios en que se manifiesta su mensaje. Una simple aplicación de la vieja teoría de las correlaciones de Cuvier bastaría para mostrárnoslo. Pero además, la moderna lingüística estructural nos ha abierto un gran campo interpretativo tanto desde el punto de vista fonético como semántico o semiológico. Cuando un Levi-Strauss nos lleva de un modo casi mágico a la problemática del lenguaje en relación con las relaciones elementales de parentesco en base a la formulación de Saussure; cuando un Michel Foucault nos ofrece la más aguda visión crítica de la edad clásica a través de un análisis lingüístico habrá que convenir en que resulta bastante menos aterrador enfrentarse con este tipo de cosas desde el plano relativamente simple de la música ligera.

Un botón de muestra del extraordinario campo que se puede desarrollar en la lingüística de la música ligera, lo encontramos en la propia aceptación de lo que hoy llaman, al menos en el ambiente intermedial, 'música clásica'. Esta expresión ambigua que entraña tanto de menosprecio como de respeto taumatúrgico, se ha acuñado en base a una radical transformación de la palabra clásico que para el lenguaje intermedial no significa hoy ya nada que tenga que ver ni con lo clásico históricamente considerado ni con la imagen del clasicismo humanista. Hoy el lenguaje nos ofrece, en todos los órdenes y no exclusivamente en el musical, una acepción de la palabra clásica que se identifica lisa y llanamente a 'tópico', 'repetido', 'usual' y 'anticuado'. Se dice, 'es el clásico tipo que ...', 'la clásica manera de ...', etc. De esta forma, por reacción ha podido crearse el calificativo de moderno aplicado al género ligero, de cuya impropiedad hablábamos antes.

Por lo demás es importante hacer notar, que la literatura musical ligera es de tipo oral y no escrito. Ya sabemos la diferencia que hay entre el lenguaje escrito y el hablado y el carácter intermedial y por lo mismo fluctuante de este último. De ser cierto el análisis de Marshall McLuhan, y no hay motivos para dudarlo puesto que se trata del máximo sociólogo del medio y el que más amplios datos aporta, el carácter oral de la música ligera estaría de acuerdo con el carácter audiovisual de la nueva era electrónica y sería un signo más de esa 'retribalización' que caracteriza a la nueva era por contraste con la 'destribalización' que impregna la que él llama 'galaxia de Gutenberg' desde la invención de la imprenta.

De todas formas y a pesar de las consideraciones que anteceden no conviene perder de vista el carácter dual que hemos insistido tiene el fenómeno que nos ocupa, es decir los efectos de eco consumo-técnica y las curvas reflejas. Así no será extraño encontrar en la canción de consumo más primaria la exposición más completa del lenguaje literario tópico, generalmente en carácter más escrito que oral, mientras que en el mundo de las técnicas incidentes en el consumo nos encontraremos en primer lugar con una revolución de tipo tanto lingüístico como literario que valdría la pena seguir de cerca, aunque no lo vamos a hacer ahora por no ser el momento apropiado, ni ceñirse a este estudio concreto nuestro tema.

Si la música ligera ofrece hoy su aspecto actual, y me refiero predominante pero no exclusivamente a los conjuntos derivados del tipo Liverpool, ello es condicionado en buena medida por una aplicación y elaboración de un lenguaje 'pop'. A quien haya visto en original inglés las películas de The Beatles no les será difícil comprender a que me refiero. Eso sin contar que la más que notable labor fílmica del director Richard Lester no sería igual sin este tipo de lingüística. Del mismo modo resulta explicable el magnífico libro del Beatle John Lennon 'Flagrante delirio', al que no sin razón se ha emparentado con Joyce y Lewis Carroll.

Las curvas reflejas musicales se han intentado relacionar con tendencias actuales de la literatura, de consumo. Por una parte el epifenómeno de las fotonovelas que en parte podrían asignarse como género literario paralelo de la canción de consumo, por otra parte la música ligera actual

comparada con el fenómeno del 'cómic'. En efecto, la música actual tiene de común con el 'cómic' su carácter sintético, su expresión directa en el lenguaje tanto sonoro como textual y su eficacia inmediata en función de unas reducidas proporciones. La similitud no es en modo alguno ociosa e incluso la música ligera ha invadido ya los terrenos y personajes del 'cómic' en la medida que este mismo ha invadido otras artes, principalmente cinematográficas, como el caso de 'Modesty Blaise'.

Aquí la referencia a un héroe, o mejor heroína, de 'cómic' así como a la temática de éste, podría ser contestada por el carácter cinematográfico del contexto en que se inscribe, afirmación que renquearía un tanto en cuanto que dicho contexto fílmico también está invadido por el "cómic". De todas formas no es este el único ejemplo. El siguiente, desligado de toda relación indirecta del tipo del anterior, nos mostrará en acción a un héroe típico del 'cómic' incluso de uno de los más intelectualizados del género. Si bien hay que hacer notar que nos es indiferente para la comparación de música ligera y 'cómic' el que la primera tome o no al segundo como objeto directo. Se trata de la creación por parte de The Royal Guardsmen de un personaje de los célebres 'Peanuts', el perro Snoopy.

El tema bélico desarrollado en esta canción no debe tampoco considerarse como secundario. Característica de un fenómeno intermedial es la asimilación de los elementos del medio. Por eso las canciones que se pretenden sean importantes o dicen cosas importantes, aparte de que las digan o no, no hacen sino demostrar su carácter intermedial al que pertenecen sin excepción sus temáticas. Así pues no resulta paradójico que aparezcan todos los elementos de ambiente que pueden ir desde la guerra del Vietnam hasta la píldora de Antoine o la droga de Donovan o los Rolling Stones. Ese quizá es el fundamento de la regresión y escasa eficacia de la llamada 'canción de protesta' o 'canción internacional'. Primero porque sus temas están intermedialmente diluidos y por tanto no pueden constituir sorpresa más que en el contexto donde se insertan, sorpresa paliada por el tipo de tratamiento y por la profusión que todo tipo de consumo necesita. Así pues este tipo de cosas debería ofrecer en punto a información un marcado carácter entrópico, es decir, una elevada dosis de connotación, se vuelve rápidamente de tipo denotación por el consumo que exige necesariamente un tipo de denotación que se acerque a lo marginal.

La problemática literaria de la música ligera es abundante y problemática, y de ello podemos percatarnos aun sin abordar la inmensa literatura que en la canción de consumo tiene carácter regresivo. Los cambios musicales en razón de cambios filosóficos son originados por una independización intermedial del mensaje, el mensajero y el medio, amén de por la demostrable influencia de la lingüística en todos los órdenes y, por supuesto, también en la música culta. En esta última es particularmente revelativo el hecho de que la preocupación más importante desde la última gran guerra haya sido precisamente de lenguaje. Primero con una investigación acerca de sus propios materiales y la búsqueda de una semántica propia, de un código expresivo que la convirtiera en un lenguaje autónomo, luego por la referencia más explícita al lenguaje con la utilización masiva de la transformación fonética, de la confrontación e interrelación idiomática y

más modernamente, y en ello no están ausente algunos autores de la más reciente generación española, por una atención a los problemas de tipo semiológico y al desencadenamiento de libres asociaciones por textos similares en niveles de idiomas distintos. Todo lo cual incide en el problema del cambio de lenguaje de nuestro tiempo al que la música ligera ha dado su respuesta, válida para ella en algunos casos como para la música culta puedan ser los *Trois poemes d'Henri Michaux* de Lutoslawsky, los *Momente* de Stockhausen o la *Música para voces e instrumentos*, de Gerardo Gombau.

Sin ser mi intención sentar un nuevo concepto de lo que la palabra cultura pueda realmente significar en el mundo de hoy, creo útil indicar, al enfrentarnos con el último apartado de este artículo, que el término no corresponde ya en todo al viejo ideal de la cultura humanística. Por cultura se ha entendido hasta ahora un algo inserto directamente en la teoría de los valores, no seré yo quien niegue ahora esto, me limitaré a indicar que la cultura, que provisoriamente podríamos describir como las constantes del medio ideológico referidas a las formas de vida y creatividad, se ha convertido en algo contradictorio o cuando menos dinámico, afecto a las fluctuaciones del medio y mucho menos estable por consiguiente, así como sometido a un acelerado proceso de desgaste. En algo, en suma, de urgencia y no de estatismo, quizá por su inmersión en lo intermedial.

De esta manera podemos ver que la música ligera, contemplada siempre como algo marginal a lo cultural y que ha despertado si acaso un interés sociológico (digamos entre paréntesis que no veo forma de desligar la cultura de la sociología), puede estar perfectamente conectada a la cultura actual en un doble movimiento, producido por su carácter dual que ya estudiábamos, de alejamiento y acercamiento.

Una vía por la que esto es posible es la del malentendido. Soy un convencido de que el malentendido, que a la postre no es sino un reflejo del infracontrol, puede ser una fuerza motriz de las mutaciones positivas (o negativas que en este caso es igual) de un fenómeno. No me voy a detener en los problemas del control, hipercontrol e infracontrol en la música, tema que ya fue estudiado brillantemente por Ramón Barce, pero si quiero constatar que, pese a vivir en un mundo predominantemente técnico y por lo tanto preciso y supercontrolado, lo cierto es que nuestra época, como señala Mezger [Gustav Metzger], se distingue precisamente por la falta de control del hombre sobre los elementos socioculturales. No hay un verdadero control de nada, ni de ideas ni político, en una intrincada plurilegislación en un mundo donde cada uno apenas si domina su muy especializada técnica particular pero sin engarce positivo con el medio y los demás.

Un ejemplo banal del efecto del malentendido en la música ligera nos lo puede ofrecer el aspecto lingüístico en su forma más simple. Hace poco se ha producido una de esas curiosas mutaciones por efecto de los escasos conocimientos de inglés de unos locutores de una conocida radio comercial. La canción en cuestión era 'I'm a believer'.

El texto de la canción, de tipo amoroso sin ningún relieve especial, ha hecho traducir lo que sería algo así como 'Yo creo' (en el amor, por supuesto) por 'Soy un creyente', que ha hecho agarrarse a los comentaristas a un lado religioso de la frase para desenvolverlo del modo más delirante hasta llegar a asegurar con toda seriedad que la música de la canción es un 'spiritual'. Igual ocurre con las traducciones aberrantes que por efecto de falta de conocimiento o la intervención de una púdica censura (caso últimamente del 'Let's spend the night together' de los Rolling Stones) reciben algunos éxitos.

He calificado el ejemplo de banal y realmente lo es como individualidad pero no es así ni mucho menos como fenómeno de conjunto. Ya veíamos la influencia de los cambios lingüísticos sobre el mundo de la fenomenología real. La influencia que en este aspecto puedan tener unas masas desconocedoras por lo demás de lenguas extranjeras, pero bombardeadas por unos textos que repiten sin entender deformándolos o al menos con solo una vaga intuición, no deja de ser un apreciable elemento sociocultural. No hace mucho se publicó en Francia un ensayo sobre el 'franglais' que no es otra cosa que el francés resultante de un bombardeo de textos anglosajones y que está en uso diario en millares de bocas no imprescindiblemente de jóvenes. Sobre la importancia del hecho me parece obvio insistir.

El propio ya citado Mezger al hablar de la falta de control en la sociedad hipercontrolada de hoy, apunta que por ello resultan normales y lógicas las manifestaciones artísticas de tipo surreal, dadá y de arte autodestructivo, especialidad esta última muy en boga como lo demuestra su brillante festival londinense 'DIAS' en el otoño de 1966. Que una parte de la música ligera de hoy está conectada a este mundo nos lo prueba la existencia de esa vanguardia del género que constituye el conjunto de The Beatles. Baste recordar una vez más el poderoso influjo de ellos, de la mano de Richard Lester en el cine, y en la literatura por obra de John Lennon.

Por otra parte, su inmediatividad intermedial ha hecho a la música ligera recalar en la actualidad, cualquiera que sea su signo. Que ello sea producto de su última época (que es la de su desarrollo masivo) y que sea una preocupación más bien epidérmica, no pone ni quita nada a esto. De la guerra a la píldora preconizada por Antoine para los 'Monoprix', apenas si hay tema de actualidad sociológica general que haya quedado al borde de la canción ligera. Por supuesto que se puede decir que su eficacia es nula o que la llamada canción protesta no hace sino sacar buenos dividendos de temas que son quizá más serios que eso. No subestimemos sin embargo el poder de tales temas banalmente tratados. Baste recordar, que cuando el cine ocupaba exactamente el lugar intermedial de la música ligera de hoy, una aparición de Clark Gable en las pantallas sin camiseta bajo la camisa hizo disminuir a casi cero el consumo de esta prenda en los Estados Unidos. Más recientemente, una alusión a una canción del primer ministro de Francia ha provocado una revolución en el mercado discográfico francés. Lo más significativo de este último caso resulta precisamente el que el fenómeno tenga ya el relieve suficiente como para aflorar en un discurso político.

Más importante me parece que el tratamiento de temas generales, el discurrir musical acerca de problemas de la generación que produce y consume tal música. En un mundo donde el hippy está bastante extendido o donde el gamberrismo o la delincuencia juvenil son problemas de base, una canción acerca de un simple choque de bandas rivales puede tener para un sector caracteres de poema épico. No hay que escandalizarse por esas pequeñas 'Ilíadas' ni porque un compositor de vanguardia como el neozelandés Robin Maconie, discípulo de Messiaen y Stockhausen, asegure con la máxima seriedad que los Beatles son el equivalente de los virginalitas isabelinos. En primer lugar porque no se trata de enfrentar ni aun de comparar distintas escalas valorativas, en segundo lugar porque a efectos sociológicos el resultado es prácticamente idéntico.

Vemos que Donovan, a otro nivel, muestra el problema de los estupefacientes como lo pueda hacer William Bourroughs en la literatura. A este respecto conviene señalar que la actitud de ciertos grupos musicales no difiere en cuanto a posición de la de algunas corrientes literarias consideradas 'serias' como la que engloba a Osborne, Wesker, Kerouac o la generación Beat. Incluso podría afirmarse que alguna canción como el 'Suburban Mr. James' de Manfred no es sino una replica irónica al mismo estado de cosas que provocó el terrible y discutido 'Quien tiene miedo de Virginia Wolf' de Albee. Todo estriba quizá en el grado de intelectualización.

Algún crítico se rasgó las vestiduras cuando no hace mucho, Cathy Berberian, la mezzosoprano más espléndida con que cuenta la música de vanguardia, llamada 'la Callas serial', grabó algunas canciones de los Beatles. Hecho con mucha gracia, ironía y aire popular, el resultado era magnífico y en nada desmerecía a la artista. Como ella misma ha declarado es preferible hoy hacer eso a música académica, teniendo en cuenta que la creación de hoy en música o es experimental o la repetición de fórmulas no puede producirse más que a nivel intermedial. Este hecho por lo demás ha sido ya captado con anterioridad en la pintura cuando se nos dice que esta será o de vanguardia o dibujo publicitario o diseño industrial, pero lo que no cabe es pintar 'El testamento de Isabel la Católica'. No me voy a meter en tal terreno, pero en referencia a música apunto mi simpatía por lo dicho por Cathy Berberian, ya que un compositor culto de hoy no tiene por que hacer forzosamente canción ligera ni mucho menos románticos cuartetos en sol menor.

No hay ni que decir que todas las proposiciones apuntadas a lo largo del presente artículo no pretenden agotar exhaustivamente el tema que trata. Las implicaciones sociológicas y musicales que comprende el fenómeno de la música ligera son mucho mayores de los que un trabajo como el presente puede ofrecer. Me ha interesado sin embargo esbozar un esquema de su posible topografía a los efectos de futuros trabajos o de un nuevo enfoque del problema. Particularmente me interesa presentarlo desde mi posición de compositor de música de vanguardia y crítico de la llamada 'música seria', pues es precisamente entre especialistas musicales donde el malentendido es más frecuente. La música ligera es algo que solo se ha tratado en términos de juicios de valor, justamente los únicos en que resulta ocioso tratarla. Y si es cierto que marchamos hacia la civilización del ocio, nunca está de más conocer los productos más típicos de esa civilización.

## **1967 - A sociology of light music in its dialectic evolution in relation to cultured music**

Light music, sometimes called popular, or much worse, modern, is a musical and sociological phenomenon to keep in mind. It is true that for a long time the critics of cultured music have considered it as a marginal phenomenon about which nothing had to be said, while the sociologists, lacking in adequate historic-technical musical training, have only referred to it peripherally and partially influenced by economic constraints, merely glancing at it occasionally and considering it as a functional task [*labor puramente funcional*]. However, a musical phenomenon that constitutes the habitual sonorous environment of the majority of the inhabitants of the western world and which has become a huge industry deserves a little more attention. My argument is unrelated to any judgment of value, as it has nothing to do with the application of a theory of values, which always is, in any case, subjectivized [*subjectivizada*], relative and questionable. It is not a problem of declaring what is good or bad, but simply of what actually IS. It is about a typical example of consumption, normal in an opulent Galbraithian society; it is also about a phenomenon of that electronic age announced by McLuhan where assessments would only fit in quantitative rather than qualitative terms.

Labelling the genre normally is a basic mistake. It is usually designated as popular music, which it is not in the slightest - at least as far as its creative source is concerned - or as modern music, which it is not either, strictly speaking, since contemporary cultured music has developed much more advanced formulations. In reality, those terms only seek to differentiate it from cultured music (by calling it popular) and from the badly named classical (by calling it modern). These are derivations connected to philology, which will be dealt with later on. For the purposes of this article, we will employ the terms 'light' or 'consumption music'. Let's leave aside the term 'entertainment music', given its explicit reference to the subjectivity of listening, as it is a term determined by our attitude towards the artistic product; in this sense, as Stockhausen has pointed out, the Beatles are as much entertainment music as the Salzburg Festival is.

A single type of music, or more specifically, a single type of art, which included all the art forms that had a functional role of a religious, mystical or some other pragmatic nature, existed in the primitive stages of culture. A fundamental division between popular and cultured music rapidly arose throughout history, at least in the developed civilizations. The former, anonymously created from popular sources for simple people, and the latter, an individual work linked to poetry and dance, created for a more cultured audience.

During the Middle Ages music is popularized again and, with the only exception of the troubadours, a cultured musical art, which slowly moves away from its origins, is only gradually created. The brilliant and super-specialised contribution of the Franco-Flemish polyphony, the *Ars Nova* and the Notre Dame School, represents the height of a laborious medieval process to establish the clarity in a division that the Germanic invasions had wiped out again.

The survival of the division between popular and cultured music continues unaltered for a long time with a frequent dialectical transfer between them. This is demonstrated by the fact that up to the end of the nineteenth century the dance music of the governing classes was considered cultured, something that perhaps relates to the problem of entertainment music (a subject which is not dealt with in this article) and which is corroborated by the fact that there is hardly any classical music composer who, from the pavane to the polonaise and from the minuet to the waltz, would reject employing these forms in pure musical creation. What happened is, in the opinion of Theodor W. Adorno, that cultured music retained popular values, an union which takes place for the last time, according to this author, in Mozart's *Magic Flute*. After this, Beethoven would take up the task of untying the last links between types, which had the immediate consequence of, with the exceptions that a transition period logically involves, dance music being created at the margin of cultured music. The Strauss and Waldteufel families and others are examples of composers who still had a cultured music training and mentality, but were producing consumption music, a phenomenon that in theatrical music was taking place in the operetta and even in the painful formative process of the Spanish zarzuela by a number of composers of whom Lehár and Offenbach stand out.

In any case, light music does not suffer its first significant transformation until the first invasion of American jazz. Jazz changed light music radically, although it does not have much to do with it, when it adopted some of its forms, though not its spirit. It is about a real popular music - jazz was, at least in the beginning - which through a transfer of its logical medium of production becomes a byproduct. A typical problem of folklore that is unjustified unless it responds to an authentic conditioning creation of the popular medium [*a una auténtica creación condicionante del medio popular*].

But the big change is produced by a mutation of the medium itself. As McLuhan explains, once again, the medium conditions the message. Moreover, if the first autonomous forms of light music had been produced in the nineteenth century as a result of the industrial revolution and of the urban civilization, the new light music characteristically belongs to the consumer society and to the electronic civilization. The CD, the radio, the television are determinant in today's world and direct agents of the audio-visual environment in which we live. An environment that is also suitable for the avatars of cultured music.

This is not to say that the arrival of the new type of light music(s) and the different structures that define the new society have broken all links between light, popular and cultured music. The latter has been transformed for the same reasons as the light music has and the popular music has almost ceased to produce anything, at least from the perspective of the standardization that results from the imposition of the western super-civilizations. The three genres, which may appear somewhat irreducible and isolated for their respective composers, share elements between them. Light music continues to call itself popular, either as a result of the creation of an extensive folklore or author folklore (which becomes therefore improper folklore) or because of



the adaptation or arrangement of originally popular tunes, which have become fashionable and conditioned both by market and urban taste fluctuation. Furthermore, there is a relatively newly coined concept, that of 'urban folklore', a genre that includes a large part of the traditional French *chansonniers*, with Edith Piaf as a figurehead, as well as many composers of the so-called 'folksong', who do not always belong to the strictly popular branch, but to this urban folklore. An opposite relationship is even more evident to the extent that the contact with light music has necessarily influenced the folk traditions of the western countries. The example provided by the 'tablado' flamenco is enough to convince us.

Light music has not lost its relationship with cultured music either. It has influenced it through light jazz at the beginning of the century, a temptation that none of the classical composers of the time avoided - with the only exception of those of the Viennese School - and has taken from cultured music some formulae that, once stereotyped, led to the emergence of nearly all the post-war, and even later, music. Enormous quantities of Debussy and Ravel, as well as Tchaikovsky and Rachmaninoff have coloured [*teñido*] many light genres, not to mention the adaptations of classical themes. In any case, influences such as the German Lied or the Neapolitan song - as well as Puccini and Leoncavallo in the case of Italy - have been determinant. Or the Baroque updates, as those of the Beatles' songs, and not only of historical cultured music, but even of elements characteristic of the cultured music of today such as harmonic freedom, timbral and rhythmical elements or electronic effects, taken from concrete music and even staging aspects.

Of course, all of the above would not apply as definite proof for all light music, not even for the majority, indicating that light music can only reach a high creative level in some specific aspects. The current nature of both types of music [light and cultured] demonstrates that their relationship is a phenomenon of superimposition rather than fusion or even of similar answers to the same environmental stimuli applied to different areas. Moreover, in these areas light music appears as consumer art, as an industry and an inter-medial phenomenon.

Light music has sometimes been called utilitarian, as consumer society is its natural sphere, an unfortunate term not only because some historical moments of cultured music were also labelled thus (as Hindemith's *Gebrauchsmusik*) but because the term is more unclear than that of consumer music or even commercial music, even though the last one is less descriptive and more ambiguous than it might seem to at first. Such a condition as a consumer item, which has increased greatly over the past few years, nearly completely determines its life and appearance. Also, as consumption is determined by market conditions, it will need to follow its tendencies, as all mass phenomena do. Of course this has nearly always occurred throughout music history, even with cultured music or with avant-garde music, which also needed, in order to be accepted, to satisfy a number of market requirements. A reminder of this is the so-called 'International Style' or 'Darmstadt Style': any example of contemporary music would not have, up to recent times, any chance of progressing within the avant-garde without such a mannerist label. However, being the case of a different market type, less affected by industrial structures, these

effects can only be considered as a parallelism. The market requirements that light music fulfilled at first were clear; replacing the role of an already lost popular music, offering music to dance to [*música bailable*] and entertainment music as well as presenting simple musical schemes to people who did not have a sufficient cultural level for a music which, since Beethoven, had become too complicated and which, before him, did not have access to the masses that, according to the modern terminology, did not even exist. This difference is not only in the scope of its creative autonomy, but also in having become an inter-medial [*intermedial*] phenomenon and, consequently, having reached a phenomenology different from that of cultured music. Once again the environment has changed its message by identifying itself with it. For an apocalyptic mentality (in Umberto Eco's sense) it would be a bad sign, but from the point of view of the inter-medial phenomena it must be accepted without too much prejudice.

There is no doubt that in spite of the abovementioned change, there still exists a large contingent of absolutely marginal light music aimed at meeting the needs of a primary sentimentality or of an unrefined taste, but to the same extent that in cultured music we still find the '*sonata de salón*' or dense old-fashioned [*decimonónicas*] symphonies, or in the visual arts we still get paintings which have not abandoned idyllic landscapes or dreamy seascapes. A change has taken place in the light music due to what can be called an echo effect, which proves that the spectator is not merely a recipient, but a mirror, a mirror that reflects slightly transformed images. If technique was initially conditioned by consumption, this, in the last term, ended up being determined by it. A clear example is the advance of the so-called pop music, and consequently of the kind of bands that we know today. An almost radical change in technique and conception that, without being directly caused by a sensible demand, modifies it profoundly producing, finally, a metamorphosis in light music and making it what it is today. This at the same time - aided by socio-economic circumstances - produces a change in the consuming public that, previously, was not necessarily young nor was seeking anything but a few sentimental problem-free minutes but now is characterised by a nonconformity and an effectiveness which beckons a world with more complex ideas than the previous ones.

The staging problem, with accusations of prefabricated successes, electronic tricks and all the rest, is explained by an industrial concept that is present in other aspects of life and the arts and which does not differ in mentality and efficiency to a Chopin covering his house in white roses before a concert, or an early Liszt, playing with Countess D'Agoult's head on his lap.

The contact of light music with some themes taken from cultured music but adapted to it is important when it comes to technique and consumption. There is absolutely no point in losing sleep [*rasgarse las vestiduras*] over this problem. However, that does not mean that no one has or will not continue to do so. Believing that by doing so we are committing a sacrilege or something similar does not only demonstrate that one has an excessively mythical mind but also indicates a profound lack of musical understanding of the type of music that is being defended, when reducing it to a single theme, a melodic turn. A classical or romantic musical work is, above all, a

structural relationship, not a theme. This is why claiming that a song like *Juanita Banana* is like *Rigoletto* or that *Tristeza de Amor* is like a Chopin study - something rather arguable - is to ignore what these works actually mean. Following such a line of argument, one would also have to condemn Bach for adopting Vivaldi's themes or all the other composers who have created 'Variations on a theme by ...', which usually end up being more notable than the original themes themselves. The same theme may belong to different cultural circles, moods or mentalities, depending on the way it is treated. Hence, if Borodin's *Polovtsian Dances* point to a very specific world of ideas, the same theme employed in the film *Stranger in Paradise* alludes to a Hollywood-like world full of neon lights and conventional paradises.

When talking about technical changes in relation to consumption, we have mentioned pop groups. However, there is another possibility that, even if radically renovated, relates to a very old tradition. I refer to the 'Modern Troubadours' who, according to Günther Schneider, are not very different from the old ones. It is true that there is a significant historical, mental and, of course, sonorous distance between a *Minnesinger* and Bob Dylan. We already know that the world of Wolfram von Eischenbach, Walter von der Vogelweide, or even Guillaume Ventadorm, whom Schneider quotes in his work, is not that of Jacques Brel and Georges Brassens. However, their musical typology and even their range of functions [*has de funciones*] do not have as strong a derivation as in other cases.

With regard to this, we can differentiate two lines: on one side, that of the so-called 'popular poets' who can belong to the French tradition in the style of Prévert, Auffray or the aforementioned Brassens and Brel, or to the more or less indigenous troubadour tradition, like that of Atahualpa Yupanqui; and on the other side we have the worn-out protest song which, interestingly, has lost importance in recent times not, however, without leaving a strong mark on the songwriting world that came after it. Both lines show a merger between a personal type of creation and a certain connection to the popular type, besides of their need for vocal figures of truly authentic quality. An example being Joan Baez, one of the most beautiful voices in this field.

It can be seen how this type of music exceeds, in some respects, the world of light music due the aforementioned connection with the popular and the poetic qualities of its texts. We will deal with the latter, to a greater extent, in the section dedicated to the literary relations of light music.

So, it is relatively clear how consumption predetermined the technical means of light music and how, through an echo effect, such technique has in return affected consumption. Once the constraints have been changed, their assessment must also be modified, not only value-wise, but in their aspect of sociological phenomenon, which is much more extensive and complex than ever and has ceased to solely belong to the field of marginal music, influencing a significant part of the ideas and customs of our contemporary world and acquiring its definitive inter-medial character. We can see how, as a result of their inter-medial and consumption characters, the phenomena we are reviewing produce obvious echo effects. When applied to consumption, these effects had a

bearing on technique, which through reflection reverted to a variation on consumption. Such effects are applicable to any aspect of light music, even to the linguistic-literary aspect, which will be dealt with later. These reflex curves are exactly that and not a sample of an irreducible dualism, as in the world of epiphenomena, and consumer music is one of them, we never find unconnected dualities but reflex curves whose degree of derivation, in the case of the subject concerning us, seems to me to be easily measurable. In reality they are nothing but specular images that are consequently exactly opposed to the same element, equidistantly placed. We should not forget that in this case, as in the case of any other historical or artistic phenomena, evolution is not univocal and always constant, but that it describes meanders, voids, cuts and even regressions. But the fact that its study results in complicated geological creases [*pliegues geológicos complicados*] does not prevent the validity of the previous arguments.

Perhaps one of the drawbacks of the Theory of Information, at least in a classical formulation as that of Reichenbach, is the measurement of the degree of information of the message in relation to the message itself or its emitting-transmitting circumstances, rather than in relation to the receiver. On the other hand, the application of this problem to the thermodynamic principles, particularly to the concept of entropy, gives it a physical transcendence and, therefore, the Theory of Information becomes as physical as it is psychological. A different entropic principle must be applied to the transmitter and receiver. In any case, the environment and message identification we previously considered would lead to the production of maximum entropy related to the multivalency of the message. A maximum that is rapidly disappearing as a result of the normalisation that would explain all of the echo effects.

According to Theodor Adorno, for the average audience to recognise is to appraise positively. This explains, to a great extent, the strong and increasing inertia that all audiences have shown towards the advances in art, as well as the critical disorientations and the repeated *usque ad nauseam* employment of stereotyped formulae which have unvaryingly historically dominated a great part [*un gran sector espacio-temporal*] of light music. This has served to fill a primary sentimental void in many and continuous cases. However, one must not forget the pendular nature of these phenomena. Light music swings like a pendulum but its movement is not uniform, but irregular.

From the outside, the clash between two different areas within the same consumer music circle may seem surprising. The limited understanding that the triumphant and mass wave of rock and roll found in the followers of the the placid music that was being created and consumed in the previous years [*el plácido contable de los años anteriores*] would be surprising from the viewpoint of an apparently unchanging message (as it moves in the well-defined area of consumer music) if it were not because the environment is actually diverse and that influences the rest. This would also explain a similar reaction in the Charleston and the Jitterbug generations.

This does not mean that a step back [*vuelta atrás*] has not been taken on many occasions. What happens is that the 'neo' phenomena in consumer music have had a renovating character, something that has not occurred in the questionable neoclassicism of cultured music. First of all, because the inter-medial and consumable character of light music differentiates it from the historicism of cultured music. It could be stated that light music does not preserve a 'historical memory', even if acknowledging that some attempts have been made to try and disprove this, but in addition to having been carried out inadequately, they are also epiphenomena, at least for the time being, that do not actually change the inter-medial relationship.

Thus, an apparent step back, which in this case can only be taken paying attention to the dominant tastes of the day and to the available highly developed technical means, results in a forward-moving investigation process, and as an effect of its diffusion, in a variation in consumer orientation.

In other cases, this step back is even less so, as it results from an incidence between two superimposed and irreducible levels. This would be the case of the employment of forms, to whatever historical degree, taken from cultured music or even from the purest manifestations of popular music. An example is the kind of music that the Beatles created in the last period of their career, in which a formal neo-baroque preoccupation together with a profound feeling of popular balladry and the instrumental investigation, not only represented an enormous and appreciable move forward, but also a revolution in the inter-medial, a genre they belong to but which they are always about to surpass. I believe that in this sense, and although I know that in the opening part of this article I promised not to evaluate, their contribution is very significant.

Light music follows a pendulum movement [*pendularmente*] between a relaxed maximum and a hyper-excited saturation. Its psycho-physiological function, to which we have referred already, is due to two extreme functional typologies between which a series of more or less neutralized states take place. Always assuming that the environmental variations and the echo effects that technique has on consumption, that result from the previous effect that consumption had on technique, will determine a change in the maximum and minimum poles, which will be joint and practically of the same measurement, as the internal connection between both extremes remains invariable to the echo effects and would only vary if the inter-medial is actually modified, leaving, consequently, the relation between the reflective curves distinctively qualified.

All these considerations lead us to the conclusion that the marginal performance of consumer music tends to be confused with its point of maximum saturation. Its inter-medial character makes it essential to civilization, if not to the audiovisual culture. A civilization in which the 'fourth wall' described by Bradbury in 'Fahrenheit 451' tends to come true, justifies completely its existence. Although (in brackets) Bradbury's posture here is reactionary towards a process that he presents as irreversible. Cultured art is not in the position to become a real inter-medial

phenomena as a result of its low capacity to become a commodity, to lose its historical memory, and ultimately, to become a good which can be consumed indiscriminately.

Proof of that would not only be the supremacy of light music in commercial broadcasting, which is after all inter-medial, but in the press, which is only partially inter-medial. Of course, this obeys consumption and ultimately the never-ending chain of the commercial.

Proof of its commodified character is the established record mentality, which has led to the growth of the 'hit parades', which evidently stimulate the use and consumption value of these products and contribute to their vast distribution, but which at the same time crucially affect the wear and tear process and rapid disuse, which is increasingly accelerating and becoming more typical in these phenomena. Without the need to describe why and how, we all know the extent to which consumption can make us consider distant and bygone two phenomena that are not really that old.

This wear-and-tear phenomenon hardly leaves behind it a problem of obsolesces, as disuse in this case rapidly results in practical nonexistence. The record stimulates production, this stimulates consumption (and not vice versa) and consumption appears in the reflex curves we have previously discussed.

The conjunction of words and music is not new. In fact, the birth of musical art must have been closely linked to singing, even in the modern cultured art tendencies; once it [musical art] reached the barrier separating sound and noise, today simply a complex sound, words were considered musical material. The new constraints of light music are also applicable to the texts they are based on. Of course, a purely instrumental light music is possible and it does exist, but right now it is relatively marginal and, even if it were not, it would not avoid the issue of musical literature.

The reason for a different literary approach when considering light music is quite clear: both the inter-medial relationship and the different environments in which its message is expressed justify it. A simple application of Cuvier's old correlation theory would be sufficient to demonstrate this. Furthermore, modern structural linguistics have opened up a great interpretive field not only from the phonetic, but also from the semantic or semiotic point of view. When Lévi-Strauss takes us almost magically to the problem of language in relation to elementary kinship connections according to Saussure's formulation or when Michel Foucault offers us the most acute critical vision of the classical age through a linguistic analysis, one will have to agree that it is rather less frightening to face this sort of issue from the relatively simple perspective provided by light music.

An example of the extraordinary field that can be developed in the linguistics of light music can be found in the acceptance of what today is called, at least in the inter-medial environment, 'classical music'. This ambiguous expression, which implies both disregard and thaumaturgical

respect, is based on a radical transformation of the meaning of classic, which for the inter-medial language today has nothing to do neither with the historically classical nor with the image of humanist classicism. Language offers us today, not exclusively in the musical but in all aspects, a meaning of the term classic that is purely and simply identified with 'topical', 'repeated', 'usual' and 'old-fashioned'. One hears: 'it is the classic type that...', 'the classic way of...' etc. Consequently, as a reaction, the application of the term 'modern' to the light genre has aroused an expression that, as we discussed earlier, is inadequate.

Furthermore, it is important to note that light music literature is written and not oral. We already know the difference between the written and spoken language and the fluctuating inter-medial nature that characterises the second one. If Marshall McLuhan's analysis is true, and there is no reason to doubt it as he is the top environmental sociologist and the one who provides the greatest amount of data, the oral character of light music would be in accordance with the new audiovisual character of the new electronic era, being one more example of the 're-tribalization' that characterises such an era, contrasting with the 'detrribalization' which impregnates what he calls 'Gutenberg's Galaxy', the period since the invention of the printing press.

However, despite the previous considerations, we should not lose sight of the emphasised dual character that the phenomenon we are addressing has; that is to say the effects of the consumer-technical echo and reflex curves. Thus, it would not be strange to find in the most basic consumer song an extensive employment of topical literary language, generally more of a written than oral nature, whilst in the field of techniques that influence consumption we will come up against a revolution of a linguistic and literary nature that should be followed closely, although not now, as it is not the appropriate time, nor is it strictly related to our subject.

The application and elaboration of a 'pop' language conditions, to a great extent, the present appearance of light music - I refer mainly, but not exclusively, to groups similar to the Liverpool type. Anyone who has seen a Beatles movie in its original English version will not find it difficult to understand what am I referring to. Not to mention that the more than remarkable work of the director Richard Lester would not have been the same without this kind of language. Nor would the Beatle John Lennon's magnificent book *En Flagrant Délire*, which with good reason has been related to Joyce and Lewis Carroll.

There has been an attempt to link musical reflex curves with current trends in consumer literature. On the one hand the *fotonovela* [illustrated novel] epiphenomenon, which could be related as a literary genre, at least to some extent, to consumer songs. On the other hand, an important part of present light music could be compared to the 'comic strip' phenomenon. In fact, current music has in common with 'comic' its synthetic character, its directness in the employment of both sonorous and textual languages and its immediate effectiveness in relation to its reduced proportions. The similarity is not idle in any way: light music has already invaded

the domain and characters of the 'comic' to the same extent that 'comic' itself it has invaded other arts, mainly film, as exemplified by 'Modesty Blaise'.

The reference to a 'comic' hero, or even better heroine, and the subject matter of the 'comic' could be portrayed here by the film character of the context in which it fits, a somewhat weak claim in so far as such a film context is also invaded by the 'comic'. In any case, this is not the only example. The next one, not related to the kind of indirect connection that I have traced above, will show us a typical 'comic' hero, even one of the most intellectualised ones, in action. It must be noted that it makes no difference in the comparison of light music and 'comic' whether the first takes the second as a direct object or not. My argument here refers to the employment by the The Royal Guardsmen of a famous 'Peanuts' character, Snoopy the dog.

The war theme developed in this song should not be considered as secondary either. One characteristic of inter-medial phenomena is the assimilation of environmental elements. That is why the songs that claim to be important or say important things, whether they say them or not, demonstrate their inter-medial character, as all their subject matter belongs to the inter-medial. Thus the appearance of all environmental elements that go from the Vietnam War to Antoine's pill or Donovan's and the Rolling Stones' drugs is not paradoxical. This might be the basis of the regression and limited effectiveness of the so-called 'protest' or 'international song'. Firstly, because its themes are inter-medially diluted and therefore cannot be surprising beyond the context where they are inserted, a surprise which is lessened by the type of treatment and profusion that all kinds of consumption needs. So this sort of phenomenon should offer, in relation to their information content, a clear entropic character: its highly connotative character rapidly becomes denotative because of the consumption that a type of denotation that approaches the marginal inevitably demands.

The literary problems of light music are abundant and complex and they can help us understand that consumer songs are of a regressive nature, even without tackling the immense literature. The musical changes that happen as a result of philosophical changes are caused by an inter-medial independence of the message, the messenger and the environment, as well as by the demonstrable influence that linguistics have in all areas, cultured music included. In the latter, the fact that the most important concern since the last Great War has been precisely that of language is particularly revealing. Firstly through an investigation of the musical material itself and the search for an appropriate semantics, that is, the search for an expressive code that could convert it into an autonomous language; then by a more explicit reference to language through the massive use of phonetic transformation, the idiomatic confrontation and interrelation and more recently, and some Spanish authors of the latest generation are to be included here, by paying attention to semiological problems and by the unleashing of free associations between texts of similar levels in different languages. All of which has had an impact on the language of our time, to which light music has given its response, valid in some cases in a similar way to what



Lutosławski's *Trois poèmes d'Henri Michaux*, Stockhausen's *Momente* by or Gerardo Gombau's *Music for voices and instruments* represent for cultured music.

It is not my intention to newly define what the concept of culture might really mean in our current world, but as we come to the last section of this article it is useful to point out, I believe, that the expression does not correspond any more to the old ideal of humanistic culture. Culture has been historically understood as something directly inserted into the theory of values. I will not be the one to deny this now, but will merely indicate that culture, which could be described as the constants of the ideological medium in relation to the means of life and creativity, has become contradictory or, at least, dynamic, as a result of the fluctuations of the medium; it consequently is less stable, being subjected, as well, to an accelerated wearing process. They [the constants of the ideological medium] have become, in short, something urgent and not static, possibly as a result of their immersion in the world of the 'inter-medial'.

From this perspective we can understand how light music, always considered as a marginal element of culture, which might have provoked a great sociological interest (culture and sociology cannot be separated, in my understanding), may be perfectly connected to culture today through a bi-directional movement, as a result of its already discussed dual character, of separation and approach.

A means by which this is possible is that of misunderstanding. I am convinced that, at the end, misunderstanding, which is but a reflection of infracontrol, can be a driving force for the positive (or negative, which in this case is the same) mutations of a phenomenon. I am not going to dwell on the problems of control, hypercontrol and infracontrol in music, a subject which has already been brilliantly studied by Ramon Barce, but I do want to argue that, despite living in a predominantly technical, therefore ultra-controlled, world, the truth is that our era, as Metzger points out, is precisely characterised by our lack of control on socio-cultural elements. There is no real control over anything: ideas, over the political, or over an intricate pluri-legislation in a world where each one barely dominates his own highly specialized technique, which lacks a positive connection with the environment and the others.

The simplest form of the linguistic aspects can provide an ordinary example of the effect that misunderstanding has had in light music. One of those curious mutations has recently taken place as a result of the limited knowledge of English demonstrated by some presenters from a well-known radio show. The song involved was 'I'm believer' [*sic*].

The text of the unimportant love song was translated from something like 'Yes, I believe' (in love, of course) to 'I am believer', which has resulted in it being used by commentators to stress a [non-existent] religious content to the unreal extent of trying to convince people that the song is an actual 'spiritual'. The same occurs with aberrant translations that, as a result of a lack of knowledge or the intervention of a chaste censorship ('Let's spend the night together' by the Rolling Stones being a recent case), become hits.

I have described the example as banal and it is so on an individual level but it is not trivial at all when considered as part of a global phenomenon. We have already seen the influence of the linguistic changes on the world of real phenomenology. The influence that those masses of people unfamiliar with foreign languages - which are nonetheless continuously bombarded by texts that they repeat without understanding, deforming them or, at least, only with a vague intuition of their meaning - might have in this respect does not stop it from being a significant socio-cultural element. Not long ago an essay on the 'franglais', which is nothing more than the French that results from a bombardment of Anglo-Saxon texts and which is being used on a daily basis by thousands of not necessarily young people, was published in France. I need to stress the obvious significance that this fact has.

When considering the lack of control in today's hypercontrolled society, the already quoted Metzger points out one of its consequences: surreal, Dada and self-destructive artistic manifestations have become normal and logical - the latter being a very fashionable speciality [*especialidad en boga*] as demonstrated by the brilliant London festival 'DIAS' in the autumn of 1966. The fact that a part of light music today is connected to this world is proven by the existence of an avant-garde in the genre, to which the Beatles belong. It is enough to remember, once again, their powerful influence, working with Richard Lester in cinema and, in the case of literature, through John Lennon's work.

On the other hand, the intermedial immediacy of light music has ensured its actual presence, whatever its sign. The fact that this might be the outcome of its last era (which is that of its massive development) and a rather epidermal [*epidérmica*] concern, does not add or subtract anything to the concern itself. From the war to the pill sung about by Antoine for Monoprix, there has hardly been a current general sociological theme that has not been used in the light song genre. Of course, it could be argued that its effectiveness is null or that the so-called protest song does nothing but profit from topics that are, perhaps, more serious than that. However, let us not underestimate the power of such trivially treated topics. It is enough to remember that, when cinema used to occupy the inter-medial place that light music occupies today, Clark Gable's appearance on the screen without a vest under his shirt caused a huge reduction in the sale of this garment in the United States. More recently, a reference to France's Prime Minister in a song provoked a revolution in the French record market. The most significant point, in this last case, is that the phenomenon is already important enough to emerge within a political speech.

The musical development [*discurrir*] of the general problems of the generation that produces and buys such music seems more important, to me, than its treatment. In a world where hippies are quite prevalent or where hooliganism and youth crime are basic problems, a song about a simple clash between rival gangs might be, for a particular group, a poem of an epic character. One must not be scandalized by these small 'Iliads', nor because an avant-garde composer like the New Zealander Robin Maconie, a disciple of Messiaen and Stockhausen, assures us, with the utmost seriousness, that the Beatles are the equivalent of the Elizabethan Virginals. Firstly, because it is

not about tackling or comparing different evaluative scales, and secondly, because for sociological purposes the result is virtually identical.

On another level, we see that Donovan shows the drug problem in the same way that William Burroughs could do in literature. In this respect, the fact that the attitude of certain musical groups does not differ from that held by some current literary groups considered 'serious', such as those including Osborne, Wesker, Kerouac or the Beat Generation, should be pointed out. One could even affirm that songs like Manfred Mann's 'Suburban Mr. James' is but an ironic replica of the state of things that provoked Albee's terrible and controversial *Who's Afraid of Virginia Woolf?*. Everything lies, perhaps, in the degree of intellectualization.

Some critics threw up their hands in horror when not long ago, Cathy Berberian, the superb mezzo-soprano of avant-garde music, named 'the serial Callas', recorded some Beatles songs. Done with grace, irony and in a popular way, the result was magnificent and did not discredit the artist at all. As Berberian has pointed out: it is preferable to do this than academic music today, bearing in mind that today's music creation is either experimental or a repetition of formulas that may only occur at an inter-medial level. This fact has also been previously captured in painting when we are told that a work will be cutting-edge or commercial drawing or industrial design, but that it might never relate to 'The testament of Isabel the Catholic'. I am not going to enter this discussion here, but with regard to music I do sympathise with Cathy Berberian's posture, as today, a cultured composer does not necessarily have to write light songs or, even less, romantic quartets in G minor.

It goes without saying that all the proposals made in this article are not trying to exhaust the subject it is actually addressing. The sociological and musical implications that the light music phenomenon has are much greater than those that an article, such as this, can offer. However, it has been interesting to outline a scheme of its possible topography that might be relevant to my future research on the subject or to a new approach to the problem. I am particularly interested in addressing it from my point of view, as an avant-garde music composer and critic of the so-called 'serious music', since it is precisely between music specialists where misunderstanding is most frequent. Light music has only been treated in terms of value judgments, precisely the only ones in which it is pointless to analyse it. And if it is true that we are proceeding towards a leisure civilization, there is never too much harm in knowing the most characteristic products of that civilization.

## 1968 - *Trois Poèmes d'Henri Michaux*

Si resulta evidente que el trabajo compositivo es por esencia sintético, no lo es menos que la mayor dificultad de la síntesis musical estriba en la coherencia de la ideación y la adecuación estilística. Este problema se hace más vital en aquellos momentos en que la proyección técnica entra en relación dialéctica con el material. Al hablar así pienso primordialmente en la problemática de la escritura con texto, y particularmente en las relaciones entre la música coral y la instrumental.

Los últimos años nos han ofrecido una interesante literatura coral y orquestal. Así, por ejemplo, obras como el *Requiem* y *Lux aeterna*, de Ligeti; *Música para voces e instrumentos*, de Gerardo Gombau y, sobre todo, *Momento*, de Karlheinz Stockhausen, y *Trois poèmes d'Henri Michaux*, de Witold Lutosławski. Particularmente me interesa esta última obra como una ejemplo acabado de una brillante resolución de la composición aleatoria aplicada a este conjunto, especialmente en lo referente a la resolución de problemas compositivos que entran en el terreno de lo que la generación española del 51 ha dado en llamar música flexible.

*Trois poèmes d'Henri Michaux* es un acabado ejemplo de la mejor música para coros y orquesta, y además una intuitiva y poderosa inventiva estética puesta coherentemente en fricción con una ideación técnica y una estilística perfectamente acorde. Si los *Momento*, de Stockhausen, interesan en cuanto su poderosa inventiva sonora en función de una técnica aleatoria donde la momentización lo es todo, *Trois poèmes d'Henri Michaux* apasionan no sólo por su intrínseco valor sonoro, sino por la lucidez con que se aplica la problemática aleatoria a una composición lineal y no intercambiable, como es el caso de la obra de Stockhausen. Si es cierto, como se ha dicho, que el caso de alguna obra actual es particularmente irritante por entrañar flagrantes incompatibilidades, en la obra de Lutosławski nos encontramos frente a la consecuencia llevada hasta el extremo; el compositor asume la responsabilidad de su elección y la sabe llevar a buen puerto en los términos operativos de la dialéctica más correcta.

*Trois poèmes d'Henri Michaux*, sobre textos del gran poeta francés, fueron encargados por la Bienal de Zagreb y estrenados allí el 9 de mayo de 1963 por la Orquesta y Coros de la Radio de Zagreb, dirigidos por Witold Lutosławski y Slavko Zlatić. La obra ha ganado el premio Koussevitzki [*sic*] y la máxima mención de la UNESCO; pero no son esos galardones los que nos impresionan, sino la unidad estilística y el valor de esta obra tan compleja, que desde su estreno ha influenciado sin excepción todas y cada una de las obras corales escritas por la vanguardia europea.

La obra tiene una composición instrumental bastante amplia que comprende tres flautas, dos oboes, tres clarinetes, dos fagots, dos trompetas, dos trompas, dos trombones, arpa, dos pianos y cuatro percussionistas dotados de un amplio arsenal. Es característica la ausencia de la gran masa de cuerda - detalle por lo demás ya apuntado en los *Juegos Venecianos* (1961) - que compensa por

una inteligente distribución coral que totaliza veinte personas. Se trata realmente de un coro escrito a cinco partes por cuerda (sopranos, mezzos, tenores, bajos), lo que da veinte partes reales, un coro tratado a sólo. Eventualmente, y en casos de salas muy grandes, pueden ser dobladas estas voces, pero la realidad es que el número de veinte partes es el que debe ser respetado y, además, el que resulta interesante y el que dará la medida de la audición normal. Estando escritos coro y orquesta en partitura separada, es indispensable la existencia de dos directores, máxime cuando ambos se colocan en escena no a la manera normal, yuxtapuesta, sino lateralmente, de forma que la orquesta ocupa la izquierda del espectador y el coro la derecha, ambos con sus respectivos directores. Tratándose, como digo, de una partitura lineal, aunque independiente y no de una serie de reacciones mutuas, como en el caso de la *Estrategia* de Xenakis, y otras obras, el primer problema planteado es el de la coordinación. Éste está resuelto por medio de una serie de entradas numeradas cuya adecuación temporal es gráfica (aproximadamente 2,5 centímetros por segundo), gráfica que se adentra en la particularidad de virtuosismo escritural polaco, pero que en este caso se justifica plenamente y aún ofrece los mejores resultados.

Hay que añadir que la orquesta tiene un papel independiente y amplio con respecto al coro y que es bastante más que un mero acompañamiento, pero siendo una obra escrita en función del texto y estando la traducción de éste encomendada al coro, es éste quien adquiere preponderancia en los momentos clave. Así, en las cuatro últimas medidas (con calderones en cada final) de la conclusión del primer poema (*Pensées*), en el arranque del segundo (*Le grand combat*) y en otros puntos aislados, es la participación coral única la encargada de la puesta en situación de un ambiente que siempre se crea en función de un texto. En cambio, el arranque está encomendado a la orquesta, que se inicia en una especie de meditación recitativa pp que progresa con súbitos sfpp durante las primeras 27 medidas (algo menos de medio minuto), para inmediatamente dejar paso al primer sólo coral (un minuto), presentado en la misma forma. La posterior intervención de la orquesta en este número está integrada por una serie de ataques breves e irregulares que caerán posteriormente en una serie de masas de semicorcheas en un tejido discursivo polifónico pp bastante alargado, que dará paso a una serie de ataques similares a los del principio que caen en la medida 143 en la recitación inicial, más abreviada y cortada a partir de la medida 154 por las intervenciones corales, que terminan la pieza a sólo en las cuatro últimas medidas con calderones a modo de los subsiguientes a la primera meditación. Formalmente, pues, esta primera pieza tiene, en cuanto a la orquesta, una forma cíclico-recurrente reductible esquemáticamente al esquema ABCB<sup>1</sup>A<sup>1</sup>. Esquema aparentemente tradicional que no lo resulta tanto por la dialéctica del material, el diferente período de recurrencia del coro y un hecho cierto: que el ciclo musical no corresponde a una idea formal más o menos convencionalista, sino a la estructura gramatical del texto empleado.

Es, pues, esta pieza inicial un brillantísimo ejemplo de cómo tratar musicalmente un texto y, a la vez, una soberbia lección de búsqueda de un lenguaje específicamente musical en función de una

lenguaje gramatical. No se trata de reinventar la tabla de multiplicar o de descubrir el Mediterráneo con la aplicación de un ciclo recurrente, se trata de establecer esa coherencia de la nueva prosodia que tantos creadores se empeñan en buscar, y haciéndolo sin forzar un texto que, además de sus implicaciones semánticas y semiológicas, lleva una estructuración gramatical perfectamente determinable.

El segundo número (*Le grand combat*) se inicia con una introducción coral y percusiva, para dejar luego, durante unos cuarenta segundos, un solo de percusión que se interrumpe bruscamente por la entrada ff de las voces femeninas en la medida 20, acompañadas en la 21 f por trombones, pianos y batería, a los que en la 26 se suman la trompas, luego las trompetas, para quedar en la 32 todas las maderas solas en f. En la 34 las maderas dan paso de nuevo al metal y la percusión hasta la 41, en que nuevamente entran las maderas, llegando al ff en el 48 con una serie de mínimos grupitos donde entran también los pianos en arpegios y las campanas. Otro pasaje de semicorcheas lleva al tutti ff (50) en bloques, y luego a un pasaje de calderones, creciendo siempre de p a ff, que llega hasta la 53, donde el coro enmudece y la orquesta se individualiza en pasajes rápidos que llevan hasta un crescendo rápido a fff, tras el cual vuelve a entrar el coro (57) acompañado por la percusión en un disminuyendo fff a p que deja a las voces solas en la siguiente medida hasta acabar el fragmento. Si en *Pensées* la forma recurrente venía dada por la estructura gramatical del poema, en *Le grand combat* la alternancia de bloques y la instrumentación por grupos más o menos tradicional es debida a la estructura semiológica del texto. Vuelve aquí Lutosławski a mostrarse extraordinariamente lúcido a la hora de enfrentarse con el texto, y en esta ocasión vuelve a escoger su elemento más relevante a la hora de ponerle música, y éste es su contenido denotativo.

Más clara aún esta dependencia se ve en el tercer número (*Repos dans le malheur*) que cierra la obra. Una breve introducción del arpa y los dos pianos da paso a un pasaje coral, nuevamente a otro de dos pianos (con un apunte del arpa), otro sólo coral (con otro breve apunte del arpa), un nuevo coro y un tutti orquestal f que da paso a un silencio y a un final donde alternan en bloques separados por silencios, primero las maderas, piano y batería, luego el arpa y por último los dos pianos, que son los encargados de cerrar la obra junto al coro en un pp perdiéndose. Forma casi típica de lied variado que nuevamente apoya su ser en el mundo con la dependencia del texto.

A lo largo de esta descripción sin ninguna pretensión de análisis y que debería de completarse con el examen de la partitura o/y la audición, aunque sea discográfica, de la obra, nos hemos encontrado con elementos singularmente sorprendentes y desde luego poco esperados en una obra tan novedosa a la escucha como es ésta y tan particular de escritura. A pesar de ello son apreciables concomitancias de factura, ya que no de ideología, con la música convencional. Pero ello, más que en desdoro de Lutosławski, va en su descargo, ya que demuestran su coherencia estilística y, sobre todo, la admirable labor de síntesis llevada a cabo en la obra. Nos encontramos ante una de las cumbres de la dialéctica musical por muchos y diferentes motivos.

De una parte, se crea una tensión dialéctica entre coro y orquesta funcionando como elementos aparte, contrapuestos y, sin embargo, integrados en un todo. Por otra parte, el nivel confrontativo se da entre el texto y la música, siendo ambos complementarios pero habiendo con deliberación un desengranaje estético que viene dado por la evocación de unos procedimientos técnicos que no son concomitantes, sino autónomos, pero sincronizados al mismo tiempo y sin embargo se llevan a un terreno común estético y a una síntesis ideológica de carácter dialéctico. Más importante aún es la confrontación entre la formalística relativamente tradicional y el material moderno empleado. Lutosławski, más que buscar una nueva gramática para las viejas palabras intenta dotar al nuevo material de una estructura adaptada a partir de los materiales de derribo del antiguo lenguaje. No en función de ideas restauradoras, sino con la intención de crear la forma adecuada para la obra en particular, darnos una visión concreta de ella y lograr un trabajo de síntesis que pueda llevar a su último contraste dialéctico similar en lo que se refieren a las relaciones obra-autor, obra-público y autor-público. Podemos considerar *Trois poèmes d'Henri Michaux* como uno de los más brillantes logros de la tendencia sintética de la obra musical. Tendencia ésta que, por lo demás, es dominante con sus diferencias ramificaciones en el momento musical actual. Sintéticas son, por contraposición, a las analíticas de las primeras obras postwebernianas (particularmente las de Boulez y Nono), la nueva tendencia-río de la elasticidad temporal practicada por Stockhausen en la hora actual, los interesantísimos logros de Mauricio Kagel, los de la música de acción y particularmente los que ahora examinamos. En el caso de Lutosławski, la síntesis está asegurada por la puesta en relación dialéctica de una estilística y un ideación, un material y su tratamiento. Por eso es una obra que, al margen de todas las muchas bellezas musicales que expone, nos vale como adelanto de lo que una música sintética puede dar en manos de nuevas generaciones.

Por lo demás, no debemos extrañarnos de este planteamiento en Lutosławski, ya que la posición de integración dialéctica la encontramos en otras obras suyas; así, ya en la *Música fúnebre*, lúcida alianza entre el mundo parabartokiano y los procedimientos más modernos, y en especial en la primera obra plenamente actual y personal que produjo, los *Juegos Venecianos*, que inciden en el camino de la aleatoriedad por la búsqueda de la flexibilización métrica y dando un salto por encima de la etapa estructural, por la que el autor polaco no se ha visto obligado a pasar, como previa penitencia antes de la nueva aventura aleatoria. De esta forma nos topamos con una síntesis interna en *Trois poèmes d'Henri Michaux*, la establecida por la confrontación entre el tiempo y la situación de la obra y de su autor.

Posteriormente, en el espléndido *Cuarteto* o en la *II Sinfonía* (1965 y 1967, respectivamente), Lutosławski intentará con éxito una nueva síntesis, la resultante de la escritura y el producto sonoro. No que ello esté no presente en *Trois poèmes d'Henri Michaux*, pero lo está en función del tercer elemento catalizador: el texto, sobre el que gira la problemática estética de la gramática musical y su resultante sonora. Pudiera sorprender a primera vista el moderno resultado sonoro de la obra en relación a la descripción relativamente clásica que de ella hemos hecho, y también

esta descripción comparada con el aparato gráfico de las partituras. Sin embargo, todo no es sino el producto de un proceso extraordinariamente coherente que hemos intentado explicar en sus rudimentos y que colocará al autor en la interesante encrucijada estético-técnica referente a la independización particular de un proceso total, encrucijada resuelta admirablemente en su *Cuarteto*, del mismo modo que la síntesis de la que resulta quedaba solucionada en la obra que nos ocupa.



## 1968 - *Trois Poèmes d'Henri Michaux*

If it is evident that composition is essentially synthetic, it is not less obvious that the greatest complexity of such synthesis is to be found in the coherence between the idealization of music and its stylistic adaptation [*adecuación*]. This problem becomes more vital in those moments in which the technical projection enters into a dialectical relationship with the musical material. By this I am referring to the problematic issues arising from the composition with texts and, more particularly, to the relationships between choral and instrumental music.

An interesting number of new choral and orchestral works have been composed in the past few years. For example Ligeti's *Requiem* and *Lux aeterna*; Gerardo Gombau's *Música para voces e instrumentos* and, above all, Karlheinz Stockhausen's *Momente* and Witold Lutosławski's *Trois poèmes d'Henri Michaux*. I am particularly interested in the last piece as a finished example of a brilliant resolution of aleatory composition applied to the orchestral and choral ensemble, especially with regard to the way the compositional problems that belong to the field of what the 1951 Generation has coined 'flexible music' have been solved.

*Trois poèmes d'Henri Michaux* is a finished example of the best music for choir and orchestra, being as well an example of a powerful and intuitive aesthetic inventiveness employed, through a coherent friction, with a technical and stylistic ideation that fits it perfectly. If Stockhausen's *Momente* are interesting in as far as they demonstrate a powerful sonorous inventiveness with an aleatory technique to which the moment is central [*momentización*], *Trois poèmes d'Henri Michaux* are interesting not only for their intrinsic sonorous value, but as a result of the way in which the aleatory problems are applied to a linear non-interchangeable composition, as in the case of Stockhausen's work. Even if it is true, as it has been already pointed out, that the case of some new works is particularly annoying as a result of their flagrant incompatibilities, in Lutosławski's work we face the consequence taken to its utmost extreme; the composer assumes the responsibility of his own choice and is able to take it right to the end in the operative terms of the most correct dialectics.

*Trois poèmes d'Henri Michaux*, based on texts by the great French poet, were commissioned by the Zagreb Biennale and premiered there on the 9 May 1963 by Zagreb's Orchestra and Choir, conducted by Witold Lutosławski and Slavko Zlatić. The work has been awarded the Koussevitsky prize and the UNESCO's highest mention; nevertheless, it is not the prizes that impress us but its stylistic unity and the undeniable value of such a complex work that, since its very premiere, has influenced, with no exception, all the choral works composed by the European avant-garde.

The work employs an ample orchestral ensemble, including three flutes, two oboes, three clarinets, two bassoons, two trumpets, two horns, two trombones, harp, two pianos and four percussion players performing a wide range of different instruments. The absence of the large

string section is characteristic - an aspect already employed in his *Venetian Games* (1961) - but compensated by an intelligent choral distribution that totals twenty voices. It really is a choir written using five parts per voice (sopranos, mezzos, tenors and basses), which leads to twenty real parts, a choir treated in solo. Eventually, in extremely large halls, these voices might be doubled, but in reality the twenty parts should be respected, being, on top, the version that turns out more interesting and that which will provide the measure of a normal audition. As the choir and the orchestra are written in separate parts, the presence of two conductors becomes indispensable, especially since they are meant to be positioned on stage in a non-standard manner, that is, juxtaposed, but placed laterally in such a way that the orchestra is on the left of the audience and the choir on its right, both with their own conductors. Being a linear score, even if independent and not the result of a number of mutual reactions, as in the case of Xenakis's *Strategy* and other works, the first problem arising is that of coordination. This is solved through the introduction of various of numbered entrances, which are temporally adapted in a graphical manner (approximately 2.5 centimetres per second), a graphical presentation related to Polish notational virtuosity but which is, in this case, fully justified and offers the best possible solution.

It must be added that the orchestra plays an independent and full role in relation to the choir, being more than a simple accompaniment. Nevertheless, as this work has been written with the text in mind and its translation assigned to the choir, it becomes dominant at the key moments. For instance, within the four concluding measures (with fermatas) of the first poem (*Pensées*), at the start of the second one (*Le grand combat*) and in other isolated moments, the choir being solely responsible for creating an atmosphere that is always dependent on the text. On the other hand, the beginning is assigned to the orchestra, which initiates a kind of meditative recitative at *pp* that progresses with sudden *sfpp* throughout the first 27 measures (for less than half a minute), yielding immediately to the first choral solo (one minute), presented in the same manner. The later orchestral entrance, in this set, is integrated by a number of short and irregular attacks that eventually fall on a series of masses of semi-quavers that form an elongated polyphonic discursive texture. They lead to some new attacks, similar to the opening ones, that fall in bar 143 on the final recitative, shortened and cut from bar 154 by choral interventions, finishing the work with a choral solo on the last four measures with fermatas that imitate those following the first meditative moment. Formally, consequently, this first work has, with regard to the orchestra, a cyclic-recurrent structure that can be reduced to the ABCB<sup>1</sup>A<sup>1</sup> schema. A seemingly traditional structure that is not so as a result of the dialectic of the musical material, the different length of the recurrence of the choir, and a true fact: that the musical cycle does not correspond to a more or less conventional form, but to the grammatical structure of the employed text.

This initial fragment is, then, a brilliant example of how to deal with a text musically and, at the same time, a sublime lesson in the creation of a specifically musical idiom based on a purely grammatical one. It is not about reinventing the times table or discovering the Mediterranean

through the application of a recurrent cycle; it is about establishing a coherence of the new prosody that so many artists have searched for, and doing it without forcing a text that, beyond its semantic and semiologic implications, has a perfectly defined grammatical structure.

The second number (*Le grand combat*) opens with an introduction with the choir and percussion, leading to a percussion solo, lasting 40 seconds, that is suddenly interrupted by the *ff* entrance of the female voices in bar 20, accompanied by the trombones, piano and drum set in bar 21, to which the horns are added in bar 26 and then the trumpets leaving, in bar 32, all the woodwind alone at *f*. In bar 34 the woodwind gives way to the brass and percussion, once again, up to bar 41, before they come back, reaching an *ff* in bar 48, through a series of small groups of notes in which the pianos, playing arpeggios, and the bells also join in. Another passage of semiquavers leads to the *ff* tutti (bar 50), conceived in blocks, and then to a section full of fermatas on notes that recurrently go from *p* to *ff*, up to bar 53, where the choir is muted and the orchestra becomes individualized, employing fast passages that lead, through a fast crescendo, to *fff*. Shortly after the choir comes in again (bar 57) accompanied by the percussion through a diminuendo from *fff* to *p* that leaves the voices alone in the next measure up to the end of the fragment. If in *Pensées* the recurrent structure was determined by the grammatical structure of the poem, in *Le Grand Combat* the alternation of blocks and the employment of rather classical group instrumentation are consequences of the semiotic structure of the text. Lutosławski is extremely lucid here when confronting the text, choosing once again, on this occasion, its most significant element in order to musicalise it, that is, its denotative content.

This dependence becomes even clearer in the third, concluding number (*Repons dans le malheur*). A short introduction, performed by the harp and two pianos, leads to a choral fragment that, eventually, returns to the double piano solo (with some elements on the harp), followed by another choral solo (with some further notes on the harp) and an orchestral tutti at *f* that takes us to a general pause. In the final part there is a block alternation, created through the employment of halting pauses, first between the woodwind, piano and drums, then with the harp and, finally, with both pianos, that close the work together with the choir, at *pp*, gradually disappearing into silence. It is an almost typical variation of the lied form that, once again, is based on its dependence on the text.

Throughout the preceding description, which does not intend to be analytical and should be complemented with an examination of the score and/or audition of the piece, even if only on record, we have faced a number of singularly surprising and, certainly, unexpected elements in a work that turns out so novel when listened to and so particular in its writing style. Nevertheless, there are substantial concomitances of craft, not of ideology, with conventional music. That is why, instead of considering this a dishonour to Lutosławski, it becomes a release, as they demonstrate their stylistic coherence and, above all, the amazing work of synthesis achieved within the work. We are facing one of the summits of musical dialectics for many different reasons.

On the one hand, the composer creates a dialectical tension between the choir and the orchestra, which work as separated, opposed [*contrapuestos*] elements but which are, nevertheless, integrated as a whole. On the other hand, a confrontational exchange takes place between the music and the text, being both complementary but still deliberately having an aesthetic disengagement [*desengranaje estético*] that is determined by the evocation of certain technical procedures that are not concomitant, but autonomous, yet synchronized and, nonetheless, taken to a common aesthetic domain and to an ideological synthesis of a dialectical character. The confrontation between the relatively traditional formal structures and the modern material employed is even more relevant. Lutosławski, instead of looking for new grammatical structures for old words, tries to endow the new material with a structure adapted from the rubble of the old demolished language. A posture that does not stem from renovating ideas but which seeks to create the appropriate form for the particular work, giving us a specific vision of the piece and achieving a synthesis that might lead to its final dialectical contrast, one similar to those existing in the author/work, work/audience and author/audience relationships. We can consider *Trois poèmes d'Henri Michaux* as one of the utmost achievements of the synthetic musical trend. A trend that dominates, with its various branches, the current musical panorama. They are synthetic in contrast with the first post-Webernian works (especially those of Boulez and Nono), the new river-trend [*tendencia-río*] of temporal elasticity practised now by Stockhausen, the extremely interesting achievements of Mauricio Kagel, those of action music and, particularly, those that we are currently examining. In Lutosławski's case, the synthesis is guaranteed by the creation of a dialectical relationship between an style and an idealization, a material and its employment. That is why this work, beyond its musical qualities, points towards what a synthetic music might become in the hands of the new generations.

Otherwise, Lutosławski's approach should not be surprising for us, as such a posture of dialectical integration can be found in some of his other works; it can be already glimpsed in his *Musique funèbre*, a lucid alliance between the para-Bártokian [*parabartokiano*] world and the most modern procedures, and especially in the first completely personal and up-to-date work that he composed, his *Jeux vénitiens*, that goes further along the path of aleatoricism through the experimentation with metrical flexibility and taking a leap beyond his formalist period, which the Polish composer was obliged to experience as a penitence that preceded his new aleatory adventure. From this perspective we find an internal synthesis in his *Trois poèmes d'Henri Michaux*: that established between the confrontation of the time and the situation of the work and its author.

Later on, in his splendid *Quartet* or in his *Second Symphony* (respectively composed in 1965 and 1967) Lutosławski will successfully achieve a new synthesis, that between his writing and the sonorous outcome. It could not be argued that this is not present in his *Trois poèmes d'Henri Michaux*, but only so in relation to the third catalyzing element, the text, around which the whole issue of the aesthetic problem of the musical grammar and its sonorous outcome is based. The

modern sonority of the work may be surprising, at first hearing, when compared to the relatively classical description that I have presented and also the description, at first sight, when compared with the notational means present in the score. Nevertheless, it is all an outcome of an extremely coherent process that I have attempted to explain in a rudimentary manner and that will place the author at the interesting aesthetical-technical crossroads [*encrucijada*] that consider how the particular becomes independent in a global process, a crossroads admirably resolved in his *Quartet*, in the same way that the synthesis from which it arises is solved in the work that we have dealt with here.

## 1971 - El pensamiento técnico y esético de la música contemporánea

Cualquier estudio, crítica o apología de la música contemporánea suele tomar como base el planteamiento formal de dicha música. Incluso el concepto de música contemporánea, preferible con mucho al de música de vanguardia, hace referencia a los elementos lingüísticos del proceso musical, distinguiendo así entre una música coetánea - la que cronológicamente es contemporánea nuestra - y otra música contemporánea que además de la actualidad temporal lleve anejos otros elementos en su factura que la califiquen de tal, no solo por su pensamiento y preocupaciones ideológicas modernas, sino por la expresión de estos a través de unos determinados cauces técnicos. No olvidemos que la técnica es en música más determinante aún que en otras artes, dado la carga de abstracción innata que la música tiene. No sin cierta razón, Strawinsky [*sic*] proclamado la incapacidad de la música para expresar algo diferente a sí misma, y Strawinsky, hoy por hoy, no puede ser sospechoso de vanguardismo en sentido actual. Si no es totalmente cierto que en música fondo y forma son la misma cosa, sí lo es que se condicionan casi absolutamente.

Si pretendemos señalar un comienzo, tan arbitrario como todos, al fenómeno que denominamos música contemporánea, deberíamos fijarlo en el fin de la II Guerra Mundial, no solo porque un hecho tan traumático sea capaz de dividir dos épocas, sino porque 1945 significa además de la muerte de Bartók y Webern - dos figuras la etapa anterior - al mismo tiempo, la implantación definitiva del serialismo como técnica operativa para los generaciones jóvenes. Un hecho importante, más importante aún que el serialismo en sí, marcará sin embargo esta evolución; un hecho al que hasta ahora apenas se ha dado importancia y que solo Theodor Adorno vislumbró de soslayo: los comienzos de la nueva música significan la suplantación de una generación de humanistas por otra de tecnócratas.

Schönberg, Berg, Webern, Krenek y otros autores importantes que no fueron, como ellos, seriales (Bartók, Casella, Falla entre otros), pertenecían a la corriente idealista europea que era la última consecuencia del humanismo renacentista. Los nuevos compositores iban a transformar su lenguaje técnico ideológicamente preconizando un mundo objetual y objetivado, obediente a una serie de formulaciones lógicas internas. Estos jóvenes veían explícitamente que en el dominio de lo irracional - dominio en el que se engloba también lo intuitivo, lo alógico y lo espiritual - estribaba la catástrofe que el mundo acababa de soportar. Más tarde, sus sucesores, y muchos de ellos mismos, se darían cuenta de que el exceso de racionalismo había conducido también al mismo punto, pero de momento su lugar de partida era la liquidación de la figura del compositor subjetivo y humanista tal como se venía contemplando entre Beethoven y Webern. La herencia técnica de este último constituiría un importante legado; no así su herencia estética.

Así establecidas las cosas, se hace menos extraña la falta de influencia que ha tenido la obra de los dos principales autores seriales de mayor edad que la nueva promoción que han sobrevivido

a la guerra y que aún están en funciones. Me refiero a Luigi Dallapiccola y Goffredo Petrassi. Su falta de influencia sería más sorprendente por cuanto ambos han tenido multitud de discípulos y su música es valiosa. Pero si formativamente han podido influir sobre ellos, la actitud de su música hace que la influencia directa de sus obras sea insignificante. Hoy podemos comprender que, a despecho de su valor intrínseco y de ser ya obras maestra[s], composiciones como *Canti di prigiona* o *Coro di morti* ejercieran escasa influencia sobre una joven generación empeñada ante todo en construir un lenguaje musical y una obra de tipo objetivo. Y no se trata fundamentalmente de un problema de técnica, puesto que ambos compositores han utilizado ampliamente el serialismo, sino de un problema estético. Petrassi y Dallapiccola son, por temperamento, dos humanistas a la clásica con un tremendo homocentrismo; los jóvenes de la primera ola serial eran, en cambio, hombres de la generación maquinista, capaces de contemplar al hombre en una relación objetual dentro de un universo lógico. No estoy juzgando ni a unos ni a otros, estoy relatando algo que sucedió y que explica hechos, por ejemplo, como que el *Ulises* de Dallapiccola, una obra moderna y maestra, pudiera ser considerada “no actual” por ciertos sectores, incluso después del derrumbamiento serialista.

La actitud decididamente constructivista y objetiva de la primera generación del serialismo integral dio como primer fruto algo extraordinariamente difícil: la creación de un estilo internacional, técnica y estéticamente unitario, al menos en apariencia, cosa que ha sucedido raras veces en la historia musical de Occidente y que no ocurría desde el Ars Nova o al menos desde la escuela violinística italiana del XVIII. Resulta curioso, sin embargo, que la persona que más contribuyó al desarrollo del serialismo integral entre los “hermanos mayores” de aquella generación fuera claramente disidente del sistema. Me refiero al compositor francés Olivier Messiaen. En efecto, la generación poliserialista había recibido el dodecafonismo Schönbergiano a través de las construcciones serialistas de Webern, pero necesitaba aún un paso para generalizar el concepto de serie. Messiaen lo facilita con sus investigaciones sobre el ritmo, la formulación de los ritmos no retrogradables y una obra como *Modos de valor e intensidad*, que aplica a todos los parámetros sonoros la problemática serial. Pero ni la metodología ni el pensamiento de Messiaen son tecnicistas. Estudia la métrica de la música oriental y la del canto de los pájaros, de manera más bien empírica, y se impregna bastante literariamente de filosofía oriental. En tal sentido, si su concepción del Oriente es más atenta y profunda que la de Rimsky, Debussy o Ketelbey, sus resultados no son menos exotocistas y occidentalizantes que los de los autores mencionados. A un cuarto de siglo de distancia, el hinduismo de *Turangalila* puede parecernos enteramente pompiere, e incluso un joven autor ha podido decir que para reconocer una obra de Messiaen basta ver si es cursi y pretenciosa. El juicio es notoriamente injusto porque carece de perspectiva histórica. Con todos sus defectos, Messiaen legó a sus discípulos el inapreciable hallazgo de la serie generalizada. Lo que impidió aplicarlo como ellos, fue su ideología musical. Para Messiaen, como para muchos teóricos musicales de la antigua Grecia, la música tiene una dimensión mágica, más aún, teológica. Ciertamente que su teologismo está teñido de un confuso simbolismo literario de conexiones surrealistas, pero una declaración del tipo de

“Cuando la música se hace lenguaje, alaba a Dios” no deja lugar a duda sobre su pensamiento. Desde *Pájaros exóticos* a *Visiones de la ciudad radiante* o *La transfiguración*, Messiaen no deja de creer en una relación íntima entre el acto de creación artístico y el de creación divina como medio de unirse al mundo. *Mutatis Mutandis*, su pensamiento, mucho menos científico, podría acercarse a ciertos aspectos del de Theilhard de Chardin.

La generalización de la serie facilitó los anhelos constructivos de toda una generación. La primera juventud de los Boulez, Stockhausen, Nono, etc., es claramente objetivista. Se trata de crear un universo sonoro estable per se y conectado con las demás disciplinas científicas, hallar una metodología, una escala de valores que se corresponda a la formulación tecnológica de la obra en sí, y una cierta autonomía de esta con respecto a su creador. La *Segunda Sonata* de Boulez, *Kontrapunkte* de Stockhausen e *Incontri* de Nono pueden ser ejemplos de esta mentalidad. No olvidemos, sin embargo, el papel jugado por Herbert Eimert, cuyo puesto como compositor es menos que modesto visto con ojos de hoy, pero cuyo valor teórico como formulador de la disciplina serial post-weberniana es inmenso. Sin olvidar su estrecha colaboración y magisterio en los primeros pasos de los autores mencionados. Para Eimert, el concepto de serie es el hallazgo más importante de la música del siglo XX. Y en el sentido generalizado en que él la entiende no carece de razón, ya que permite aplicar un análisis serial incluso a obras que se proclaman abiertamente antiseriales y hoy día no es difícil demostrar la pervivencia del sistema de permutaciones seriales en muchas obras combinatorias o móviles que a finales de los años cincuenta pretendieron oponerse al serialismo. Si Boulez pudo acusar a Messiaen de yuxtaponer en vez de componer, se debe fundamentalmente al hecho de que para Messiaen la serie no ha tenido nunca la función integradora que para los autores de aquella época.

El constructivismo serial y su secuela cientifista y objetiva trajeron como consecuencia las mejores disposiciones para explotar un descubrimiento que no era consecuencia de ellas, pero que históricamente aparecía en el mejor momento: la música electrónica o electroacústica. Su período de incubación, desde 1947 (primeras experiencias de Schaeffer) a 1951 (fundación del Estudio Electrónico de la WDR de Colonia), a 1953 (creación de *El canto de los adolescentes* de Stockhausen, primera obra electrónica de importancia), coincide plenamente con esta etapa serial estructural. Ello lleva como consecuencia a que el empirismo de las primeras experiencias electroacústicas se racionaliza rápidamente, dominándose la técnica electrónica en un tiempo record imposible de obtener con otra mentalidad compositiva. Ello fue indudablemente un bien, pero conviene volver a aclarar el hecho de que la música electroacústica no es en sí una técnica o estética nueva, sino un método operativo al que pueden aplicarse, y de hecho se han aplicado, las mismas más o menos que a la composición instrumental.

El estructuralismo serial produjo también en España frutos algo tardíos. Mencionemos obras como *Ukanga* o *Cuarga* de Juan Hidalgo, *Invenções* de Luis de Pablo, *Microformas* de Cristóbal Halffter, *Sinfonietta progresiva* de Carmelo Bernaola y un curioso ejemplo de objetualismo no estrictamente serial en *Objetos sonoros* de Ramón Barce. La urgente necesidad de estos autores



por crearse un lenguaje musical propio y nuevo les llevó a plantearse los problemas gramaticales de su propia obra, hasta el punto de que muchas piezas llevarán títulos sintácticos o muchos títulos harán referencia estricta a la estructura formal de la obra. Así, un buen período de la obra de De Pablo (*Prosodia, Polar, Radial*), Bernaola (*Superficies 1 a 4, Espacios variados*), Cercós (*Continuidades*), MestresQuadreny (*Invención móvil*), Raxach (*Estrofas, Fluxión, Sintagma*), Prieto (*Contrastes*), etc., muestra como principal preocupación la estructuración de una forma y lenguaje musicales. Esto es algo que en alguna medida se ha producido siempre en la música, por su contextura particular, pero que en los autores de la generación serial se presenta como un dilema de supervivencia.

Los serialistas, una vez que su lenguaje fue suficientemente conquistado y expuesto, se encontraron de repente con varios hechos. De una parte, la evolución de los tiempos que iba cambiando circunstancias e ideas; de otra, los peligros manieristas que empezaban a cernerse sobre el estilo internacional o “estilo Darmstadt”, como fue llamado. Pero de todos ellos el más importante era el dilema que se establecía entre la temporalidad de la música y la estructuración objetiva que en cierto modo es atemporal. Casi inconscientemente Stockhausen había dado la voz de alarma al introducir en el estructuralismo de *Zeitmasse* la dimensión temporal, pero los estragos de tal caballo de Troya tardarían algunos años en manifestarse. Y lo hizo a través de la influencia americana, cuyo desarrollo musical era relativamente diferente al europeo, y específicamente por el pensamiento de John Cage y su viaje europeo de 1957. Con todo, si Cage fue la espoleta, la carga ya estaba larvada en la evolución del serialismo, y éste explotó en los mil pedazos de las técnicas aleatorias que rompieron de nuevo, y hasta ahora definitivamente, la apolínea unidad que la música europea había mostrado durante casi 15 años.

La escritura de laboratorio y el ultradeterminismo de muchas partituras de la última hipertrofia serial determinaron en la práctica la introducción de un cierto indeterminismo interpretativo. Obras como las *Estructuras* de Boulez o el *Quinteto a la memoria de Webern* de Pousseur son ejemplos claros de esto. Algunos autores aprovecharon la circunstancia para introducir un tipo de escritura flexible, otros se adscribieron a las formas móviles, a los elementos improvisatorios y a todo el complejo de procedimientos más o menos indeterminados que ha recibido el título de “música aleatoria”. Las razones ideológicas de la práctica de la aleatoriedad fueron múltiples y solo daremos algunas a título de ejemplo no exhaustivo.

Para algunos compositores, las técnicas aleatorias constituyeron un alargamiento en otra dimensión del planteamiento serial. *A posteriori*, un análisis de la célebre y discutida *Pieza IX* de Stockhausen nos revela hoy un concepto generalizado de serie, tal como lo entiende Eimert, aunque el propio autor estuviera muy lejos de suponerlo en su momento. Al propio tiempo era una manera de resolver la disyuntiva entre la arquitectura casi temporal del serialismo y el carácter temporal de la música. Las alusiones a la temporalidad son frecuentes en muchos autores e incluso en títulos, como *Tempi concertati* de Berio, *Tempus loquendi* de Zimmermann, *Momento* de Stockhausen, etc. Otros autores, en cambio, tienen en cuenta la cuestión temporal en

relación al problema formal; así, *Informel* de Clementi, *Per orchestra* de Donatoni, la serie de *Módulos* de Luis de Pablo, *Indices* de Olavide, etc.

No han faltado razones de tipo sociológico como puedan ser las de asociar al intérprete, e incluso al público, al proceso creativo, la de la colectivización de la creación artística o la de poner a prueba la esencial irrepetibilidad de la música en oposición a la industrialización discográfica. Esta última tesis ha sido defendida en algún momento de su carrera por Mestres-Quadreny. La serie de implicaciones ideológicas del fenómeno aleatorio seguiría largamente; sin embargo, hoy que la marea ha remitido un poco no viéndose en la aleatoriedad más que un problema técnico que no depende estrictamente de las ideas estéticas (aunque sí su manera de enfocarlo), los procesos aleatorios se han integrado entre los elementos operativos del compositor actual. Lo que no se ha recuperado, posiblemente por fortuna, es la unidad estilística de la música contemporánea, y ello no porque en este momento no sean posibles todas las técnicas de una manera sincretista, sino porque su utilización está condicionada más que nunca por la teoría musical, estética e ideológica que se les aplique.

La aparición de los procedimientos aleatorios significó en su momento una agria polémica desde dos puntos de vista: el del artesanato musical y el del compromiso social. Desde el punto de vista primero fue Pierre Boulez el que con más violencia se opuso a la aleatoriedad, lo que no impidió que, a la larga (e incluso a la corta si se piensa en su *Tercera Sonata*), la empleara. Las razones estribaban en la consideración del papel del creador como inalienable y el mantenimiento de una posición musical rígidamente artesanal y preciosista. La mejor etapa de la producción bouleziana, de *Le marteau sans maître* a *Plus selon plus*, muestra un universo cerrado y fuertemente jerarquizado con cierta tendencia a un manierismo que se manifestará más tarde en *Eclat* o *Domaines* como resultado de un ultradominio del detalle y de un rechazo de todo lo que sea sacar la música de la más exacta formulación de sus leyes lingüísticas. Podríamos decir que la música de Boulez, a partir de un cierto nivel, se autogenera, en el mismo sentido que podríamos hablar de pintura autogenerada en cualquier taller de los más célebres maestros renacentistas italianos.

El segundo ataque vino de la parte de Luigi Nono y provocó la célebre confrontación pública de 1958 entre Nono y Stockhausen. Nono se planteaba el problema de la aleatoriedad desde un punto de vista ético y ha acabado por aceptar algunos de sus aspectos cuando, al igual que Boulez, ha caído en la cuenta de que, a la postre, lo aleatorio es un procedimiento técnico no adscrito a una determinada corriente de pensamiento. Sin embargo, en aquellos momentos la aleatoriedad surgía de la mano de las doctrinas superadoras de la responsabilidad del compositor de cuño americano, y Nono no tenía más remedio que oponerse a algo que se enfrentaba a su posición ética de superresponsabilidad. Para Luigi Nono, la misión de la música es dar un testimonio del mundo sufriente de su momento, realizado esto desde su posición activamente marxista. Si bien Nono no podía aceptar las exigencias musicales del realismo socialista a la soviética, el serialismo le había servido para establecer su credo estético. Obras

como *Il canto sospeso*, *Y su sangre ya viene cantando*, *Sul ponte d'Hiroshima* son estremecedores testimonios de cómo una técnica aparentemente objetiva podía ponerse al servicio de una estética subjetivista. Sin embargo, ello era posible porque todo el mundo parecía estar de acuerdo - aunque Eimert había apuntado la posibilidad de un credo serial - en que el serialismo era solo una técnica, mientras que la aleatoriedad parecía llevar consigo una ideología. A la postre, se reveló que el serialismo fue también una ideología, incluso el del Nono de *Incontri* o *Polifónica*, *Monodia*, *Ritmica* y que la aleatoriedad era un haz de procedimientos técnicos. Nono, al atacar la aleatoriedad, era éticamente coherente, como lo ha sido a la hora de ir incorporando en otras obras posteriores, como *A floresta e jovem e cheda da vida* o *Non consumiamo Marx*, también fieles a su posición ideológica.

Esta posición de Nono ha sido asumida especialmente por compositores procedentes de los países periféricos (los no pertenecientes al triángulo italo-franco-germánico), así, por ejemplo, el polaco Penderecki o los jóvenes compositores sudamericanos como el chileno Brncic (*Volveremos a las montañas*), el peruano Bolaños (*Nacahuasú*) o el argentino Etkin (*Muriendo entonces*), por citar algunos nombres. Con todo, llamemos la atención sobre el hecho de que se trata de una posición ética y en cierto modo independiente del valor musical de las obras. Ello puede explicar por qué las obras de Nono son muy superiores, aun partiendo de los mismos supuestos ideológicos y técnicos, a las de sus compatriotas Giacomo Manzoni o Girolamo Arrigo, por ejemplo. En España, esta posición la mantienen obras como *Yo lo vi*, de Luis de Pablo, o *Yes, speak out*, de Cristóbal Halffter. Otro problema con que se ha encontrado esta posición es su rápida comercialización en el mercado del arte donde muchos artistas no han tenido escrúpulos en adscribirse a ella para ganar una rápida audiencia y hasta buenos dividendos. Mauricio Kagel ha atacado muy duramente obras como *Threni por Hiroshima [sic]*, de Penderecki, que parecen adscritas a esta postura. Pero tanto aquí como en muchos casos similares o como en el caso de autores de buena fe como Nono, el problema es más ético que otra cosa. El de Penderecki podrá decirnos muchas cosas negativas sobre el autor, pero la obra continuará siendo musicalmente relevante. Mientras que muchas obras bienintencionadas no tienen solo por ello la capacidad de ser buenas obras musicales. En este punto, el catolicismo de Messiaen y el marxismo de Nono presentan los mismos problemas.

Las dificultades inherentes a esta posición de compromiso militante de naturaleza inmediata (existiría un compromiso mediato más profundo en todo auténtico creador) y las discusiones interminables en torno a las justificaciones ideológicas de la aleatoriedad ha devuelto a muchos autores a la práctica de una poética artesana. La expresión "poética artesana" ha sido acuñada por Mario Botolotto para referirse a uno de los compositores más importantes de la Italia actual: Franco Donatoni. En alguna medida significaría el retorno a la posición de Strawinsky rechazando toda implicación extramusical en el proceso creativo de la composición. La música surgiría de la evolución de sus propios materiales y leyes constructivas y de manera mediata sería testimonio de su entorno y su propio creador. Aunque el propio Donatoni, en su libro

*Questo*, se ha cuidado muy bien de explicar lógicamente su pensamiento musical, el análisis de Bortolotto sigue siendo más claro. La poética artesana de Donatoni ha dado excelentes resultados en obras como sus dos *Puppenspiel*, *Black and White* o *Etwas ruhiger in Ausdruck*. Simultáneamente a su ejemplo, una serie de compositores han preferido preocuparse por los problemas inherentes a su arte sin intentar meterse en consideraciones para las que muchos de ellos confiesan no estar filosófica o sociológicamente preparados. No hay en ello un afán de escapismo sino, como ha expresado Günther Becker, un deseo de no mezclarse en polémicas confusas, de correr el riesgo de hacer música sin escudarse en el alibi de unas ideas que muchas veces tienen poco que ver con la obra. El propio Becker sería uno de los principales compositores de esta tendencia, con obras como *Stabile-Instabile*, *Sepentinata*, etc. Junto a él formarían autores como Helmut Lachemann (*Tem A*, *Trío fluido*), algunos aspectos de la obra de Vinko Globokar (*Concerto grosso*, *Austrahlungen*) y, en España, Xavier Benguerel (*Música reservata*, *Sinfonía*), Juan Guinjoan (*Bi-tematic*, *Duo*), algunos aspectos de Carmelo Bernaola (*Polifonías*, *Traza*) o Claudio Prieto (*Algamara*, *Solo a solo*); esto, por citar algunos ejemplos de una tendencia universalmente más extendida de lo que parece. En ella podríamos insertar algunos aspectos de la obra de Witold Lutosławski que por su importancia intrínseca se resiste a ser clasificada. *Juegos Venecianos*, *Tres poemas de Henri Michaux* o la *Segunda Sinfonía* pueden valer de ejemplo.

Son los autores practicantes de una artesanía de su oficio los que han impulsado preferentemente la dirección conocida bajo el nombre de “acción instrumental”. Esta consiste principalmente en investigar las posibilidades inéditas de producción de sonido de los instrumentos tradicionales para utilizarlas musicalmente. El mérito de las primeras investigaciones en tal sentido hay que reconocérselo a los polacos, especialmente con los instrumentos de cuerda. Obras como *Anaklasis* y otras de Penderecki, o algunas de Sierocki han tenido una avasalladora influencia. En el terreno de los instrumentos de viento han sido principalmente los autores-intérpretes los que han abierto el camino; así Holliger con el oboe o Globokar con el trombón, pero rápidamente han sido seguidos por otros compositores en colaboración estrecha con los instrumentistas. Hoy día puede hablarse de una novísima técnica de los instrumentos de viento, especialmente de las maderas y el trombón y en menor medida de los restantes metales. En cuanto a la percusión, la más reciente adquisición instrumental, ha evolucionado rápidamente desde el *Zyklus* de Stockhausen hasta obras como *Persephassa* de Xenakis o *Signalement* de Peter Schat, sin olvidar el *Interieur* de Lachemann. En España han seguido la evolución de la percusión Carmelo Bernaola (*Traza*), Xavier Benguerel (*Música para tres percussionistas*), Cristóbal Halffter (*Espejos*), Soler (*Sonidos de la noche*) y Tomás Marco (*Floreal*, *Necronomicón*). En cuanto a la acción instrumental podemos encontrar una exacta formulación en las *Tres piezas para clarinete* de Juan Guinjoan, en *Rabelaisinnes* de Eduardo Polonio o *Reloj interior* de Tomás Marco.

La acción instrumental ha tropezado sin embargo con un rápido inconveniente como es el agotamiento acelerado de las nuevas posibilidades instrumentales. Cierto que una vez

descubiertas pueden ser utilizadas para una codificación musical constructiva, pero en muchos autores la necesidad de seguir encontrando sonidos instrumentales nuevos se impone a toda otra consideración. Esta es la manera en que muchos autores interesados en la acción instrumental han desembocado en los medios electrónicos en vivo. Otros en cambio se han mantenido fieles al instrumento o lo han teatralizado. Este podría ser el ejemplo de la serie de *Sequenzas* o de *Cercles* de un autor muy importante asimilable a la poética artesana, aunque no con plenitud: Luciano Berio.

De todos modos, los medios electrónicos en vivo, aunque sean el final natural de la acción instrumental, no han sido inventados por esta, sino que proceden de algunas experiencias de la escuela americana y de otras del campo electrónico. En esencia consisten en aplicar métodos de transformación electrónica en vivo al sonido de los instrumentos también en vivo. John Cage lo practicó de una manera deliberadamente antitécnica en obras como *Cartridge music* y algunos ballets realizados para Merce Cunningham. Con un punto de partida estético muy diverso, estos procedimientos fueron utilizados, con un elevado coeficiente de tecnificación, por Karlheinz Stockhausen en obras como *Mikrophonie I y II*, *Prozession* y otras varias que, mezclándose con consideraciones estéticas de las que ya hablaremos más adelante, desembocan en *Mantra*. Hoy día la electrónica en vivo es una tendencia de moda y no escasean los grupos dedicados a ella. Entre las obras más interesantes que ha producido citemos *Meteoron* de Günther Becker y *Milieu Divin* de Jean Etienne Marie. En España es una tendencia aún poco explorada que aparece tangencialmente en obras de De Pablo y Polonio, que esencialmente pertenecen la electrónica en cinta magnética, y más directamente en el mencionado *Reloj* y en el *Requiem* de Tomás Marco. La electrónica en vivo ha planteado un problema de enfoque a la electrónica de laboratorio, ya que esta había alcanzado un elevado grado de codificación de sus medios y un funcionamiento plenamente científico. Los medios electrónicos en vivo son forzosamente, al menos hasta ahora, métodos empíricos solo parcialmente controlables por el compositor en el acto del concierto y menos aún en el acto de la composición. Han forzado a los autores que los siguen a colocarse en una posición aleatoria y en algunos casos han producido un conflicto entre las creencias de una poética artesana y la inevitable conclusión que la acción instrumental exige en la electrónica viva. Estos procedimientos han vuelto a poner sobre el tapete la reivindicación del acto del concierto, llevando la música electrónica a él y salvando las desventajas de la falta de intérprete que hacía a la electrónica más apta para los medios de difusión como radio y disco que para el concierto público. Su futuro es aún incierto, pero se trata de una corriente en franca alza.

A lo largo de todos los anteriores caminos y pensamientos hemos visto planear de manera intermitente la sombra de la escuela americana, singularmente la de su gigante John Cage. Cage, discípulo de Schönberg y Cowell, pasa en las biografías por ser el inventor de los pianos preparados y de las formas abiertas. Esto es en parte cierto, pero su influencia es mucho mayor que todo eso y es de orden espiritual e ideológico mucho más que técnico, hasta el punto que se puede decir que la mayoría de las experiencias de la música euroamericana a partir del fin de la

hegemonía del serialismo tienen alguna raíz en su música. Más difícil sin embargo resulta precisar el pensamiento de Cage, y no porque no sea claro, sino porque es una ausencia de pensamiento. Los juicios y opiniones de Cage sobre la música son más en sentido excluyente o negativo que afirmaciones rotundas. La razón es bien sencilla y parte de las ideas del budismo Zen con el que Cage tiene relaciones expresas. Según ello, el compositor se esfuerza en borrar las barreras del pensamiento racionalista y dualista de Occidente para preconizar formas de conocimiento alógicas y experiencias intuitivas. Esto no tiene nada que ver con un idealismo o espiritualismo a la europea, sino que, a su modo, es de un tajante realismo. Cage no se coloca en el plano usual del creador occidental, sino que es un posibilitador de obras musicales de la misma manera que en la antigua China había personas capacitadas para conferir el título de “obra de arte” a objetos de la naturaleza. Cage quiere liberar la música de sus ataduras formales, unirla a la vida e identificarla con ella. Amigo y admirador de Marcel Duchamp, lleva la teoría de los *ready mades* al campo musical. No se trata propiamente de una improvisación, sino de una obra abierta, y es en este sentido en el que lo estudia Umberto Eco, quizá el más acertado de cuantos se han acercado al fenómeno Cage.

Por su autenticidad, su valor revulsivo y una situación de experiencia límite, la obra de Cage es fundamentalmente irrepetible y, aunque ha tenido múltiples influencias, no ha sido propiamente continuada por nadie. Hecha esta afirmación hay que apresurarse a decir que la mayor parte de los autores y tendencias posteriores han sido influidas por él. Sin embargo, sería injusto pensar que esta influencia anula los logros de otros autores, ya que si existe lo que no existe en cambio es la misma mentalidad que en Cage, que es por esencia irrepetible. Muchas de las obras recientes de Stockhausen surgen y transforman ideas formuladas por Cage, pero musical e ideológicamente están muy lejos de este.

Uno de los primeros efectos de la obra cagiana, pero no exclusivamente de ella, fue la aparición de un movimiento antimusical: el de Fluxus. Fluxus fue una experiencia artística que no solo correspondió a músicos, pero que se autodenominó música y que estaba influenciada por igual por Cage que por los *happenings*, la *action painting*, ciertas ideas políticas de orden revolucionario y, fundamentalmente, por el antiguo dadá. Lo que se ponía en tela de juicio era la existencia y legitimidad de la música y de la obra de arte. Se celebró un resonante festival en Wiesbaden, se desguazaron ritualmente pianos, se ejecutaron obras de música en las que no había sonido sino acciones y se hicieron proclamas de varia índole. Luego el grupo se dispersó, sus principales promotores volvieron a Norteamérica y de los artistas o antiartistas que habían colaborado con Fluxus algunos continuaron en los campos de la música, la pintura, el teatro o la poesía con las enseñanzas de aquella experiencia. Está claro que para los teóricos del movimiento, especialmente Georges Maciunas o Henry Flint, lo que menos interesaba era la cuestión artística, sino la serie de ideologías revolucionarias que esgrimían. Fluxus se agostó pronto porque traía a la palestra un nuevo irracionalismo, pero este no era de carácter magicista y sería engullido por el auténtico “retorno de los brujos” que significó el movimiento hippie.

En España, la acción de Fluxus tuvo una formulación original en Juan Hidalgo, ya que éste llegó a algunas de las posiciones de Fluxus independientemente de él y a partir de sus contactos con Cage, contactos que se manifiestan en obras abiertas tan originales como *Ciu quartet music*, *Offenes trio*, *Aulaga* o *Milan piano*. Posteriormente Hidalgo fundaría Zaj, grupo inicialmente dedicado a la música de acción, derivado luego hacia la práctica del etcétera (acto teatral muy diferente ideológicamente del happening) y finalmente abandonando la práctica de la música en un acto supremo de coherencia con respecto a su propio pensamiento. La influencia de Cage llegaría posteriormente a alguna obra de Luis de Pablo y la de Cage y Fluxus a alguna etapa de la obra de Ramón Barce y Tomás Marco. Las más jóvenes promociones se han manifestado en un momento en que Cage o Zaj formaban ya parte del ambiente, al igual que sus predecesores recibieron la obra de Webern como perteneciente al acervo musical.

Con todo, la breve experiencia Fluxus iba a provocar el nacimiento de una ideología musical inserta dentro de un arte de agresión. La obra musical debe ser para esta tendencia un revulsivo, un auténtico atentado al público. El problema de este tipo de arte fue encontrar primeramente un público al que “agredir” y, en segundo lugar, que este se considerara agredido. El principal fracaso de la música de agresión fue el dirigirse a un grupo de adeptos a los que era inútil agredir porque no se sentían en absoluto atacados. Ello hizo que muchos de sus practicantes aceptaran la utopía de la revolución permanente y buscaran fórmulas más sutiles de cambiar el estado de la música que la agresión pura.

Con todo, en la escuela americana han persistido este tipo de actitudes en compositores como Phil Corner, Daniel Lenz, Robert Ashley, David Berham que rápidamente se han visto sobrepasados por un manejo más sutil y psicológico por parte de magicistas como Riley, Reich, etc., de los que ya hablaremos.

En España, varios autores se han presentado la problemática de la obra de agresión. Algunos buenos resultados pueden estar en la *Fantasía autodidacta y fuga* de Eduardo Polonio, pero tanto este autor como otros han evolucionado hacia posiciones más sutiles.

Las formas abiertas y aleatorias, la experiencia de Cage e incluso de Fluxus impulsaron de una manera decisiva el cultivo de un nuevo teatro musical en Europa. Este no solo nacía de la necesidad de continuar la tradición agostada de la ópera o de incluir en la música las experiencias de los happenings, sino de una reflexión sobre el futuro del concierto como acto colectivo amenazado por los medios de comunicación de masas y la música electrónica. Algunos compositores se plantearon la problemática de la necesidad de una comunicación directa con el público y de la esencia viva del teatro. Un primer paso fue la investigación en el terreno de la palabra, de sus posibilidades sonoras y expresivas y de la codificación musical de la fonética. En este terreno son importantes algunas obras de Mauricio Kagel, como *Anagrama* o *Halelluja*, y de Dieter Schnebel, como *Glosolalie*, *AMN*, etc. En España son importantes en este terreno las búsquedas de Agustín González en *Dilatación fonética* o *Aschermittwoch* y de Tomás Marco en

*Anna Blume*. No obstante, esta tendencia, que tiene múltiples practicantes en la actualidad, puesto que aún no está agotada, no es propiamente teatral sino más bien puramente musical, toda vez que el auténtico teatro musical, o teatro instrumental como le ha llamado Kagel, no se basa tanto en la palabra como en la acción. La denominación teatro instrumental es bastante expresiva por cuanto hace hincapié sobre la fuente de este teatro: los instrumentos musicales, más que los actores o que una línea argumental que no se juzga necesaria.

Günther Becker ha dividido las experiencias del teatro instrumental en aquellas que parten de la música hacia el teatro y las que parten del teatro hacia la música. Esta clasificación no tiene en cuenta una serie de estados intermedios que para colmo son los más frecuentes. En la primera posición, la de una partida de la música hacia el teatro, se encontrarían obras como la *Sequenza V* de Luciano Berio, *Stripsodie* de Cathy Berberian, *Eight songs for a mad King* de Peter Maxwell Davies o *Aventuras* de György Ligeti. Las obras de Ligeti y Maxwell Davies quizá sean las más equilibradas en su relación teatro-música en dos campos que se mezclan sin confundirse por completo. Las de Berio y Berberian parten en cambio de las posibilidades del aparato fónico humano para basarse en las acciones que necesariamente se derivan de su empleo. Esta posición podría ser también la de ciertas obras de acción instrumental en el que las nuevas técnicas de producción exigen una cierta gesticulación que puede ser conscientemente aprovechada. Ambas derivaciones de un punto de partida musical están presentes en algunas obras españolas de este corte como *Por diversos motivos* de Luis de Pablo o *Gab XX* de Francisco Estévez.

La otra dirección del teatro instrumental partiría de la acción teatral para llegar a la música y estaría representada principalmente por Mauricio Kagel. Tal planteamiento podría aplicarse a obras de este autor como *Sur Scène* o *Himmelmechanik*, pero la mayoría de sus mejores obras, aunque aparentemente partan del teatro, son una consecuencia del aprovechamiento de los actos necesarios para producir sonidos y el estímulo que ello supone para inventar instrumentos de manejo espectacular. Esto está clarísimo en obras como *Unter Strom* o *Der Schall* y en la mayoría de las mejores producciones de Kagel. Con todo, la queja de que Kagel hace música con el mínimo posible de elementos sonoros o musicales es cierta, y muchos autores han intentado buscar un tipo de teatro musical en el que lo teatral y lo musical se integren y hasta se identifiquen, pero sin una carga mayor por cualquiera de las partes. Este sería el caso de las obras de Maxwell Davies o Harrison Birtwistle, de algunas de Luc Ferrari y, en España, de la *Suite bufa* de Mestres-Quadreny o de los *Cantos del pozo artesiano* de Tomás Marco.

No hay que confundir con los intentos de un nuevo teatro musical los denominados *mix media*, consistentes en mezclar elementos de diversas artes en una síntesis superior y distinta por igual del teatro musical y de los *happenings*. En el fondo de esto late el viejo problema de la integración de las artes y la poética de la unidad dramática wagneriana puesta al día. De los múltiples intentos europeos en este sentido citaremos los de Dieter Schönbach y, en tono menor, los de Giuseppe Chiari; en España, el *Concierto irregular* de Carlos Santos. En todo caso, las últimas tendencias del teatro musical parecen tender hacia la creación de unidades de mayor



envergadura que vengan a sustituir a la ópera. Así se orientan obras como *Staatstheater* de Kagel, *Protocolo* de Luis de Pablo o *Le Watteau ivre* de Tomás Marco.

En alguna manera, y aunque se le ha señalado junto a los medios electrónicos en vivo como las tendencias más renovadoras del momento, el teatro musical no es sino un aspecto de un movimiento mucho mayor que pretende la síntesis de elementos dispares en la obra musical. A este complejo de ideas pertenecen tanto los *collages* como los movimientos sincretistas y cosmológicos. De estos últimos ya hablaremos en su momento; en cuanto al *collage*, se trata de la restauración de este elemento ya conocido especialmente en la pintura de principios de siglo, pero que en la música, exceptuando la obra de Ives aún en período de estudio, es una auténtica instauración. Los primeros intentos de *collage* actual fueron iniciados por Zimmerman y la escuela de Colonia. Formalmente ya estaba presente en Cage, dado el aluvión de sus materiales, pero no se formulaba expresamente como *collage* ni el efecto del mismo le preocupaba mucho. El *collage* tuvo un rápido éxito en todos los medios musicales avanzados y de momento se pensó que llevaba consigo una nueva ideología musical. Más rápidamente que ninguna otra tendencia, esto se reveló como ilusorio, siendo en realidad el *collage* una técnica adaptable a muy diversas ideologías. Incluso con el pretexto actualizador del *collage* se pudo asistir a un renacimiento espectacular del neoclasicismo en obras tan hábiles y escondidamente reaccionarias como las *Variaciones barrocas*, de Lukas Foss. Hasta se llegó a practicar un *collage* de tipo matematicista como lo sería el de *Crible*, de Anatol Vieru. En otros autores fue una espoleta para sintetizar el mundo musical del ayer y el hoy de cara al mañana, como es el caso de la brillante *Sinfonía* de Luciano Berio, o de criticar el mundo presente, como *On the way Of Halelluja*, de Jan Vriend. En España, el *collage* se ha utilizado con fines agresivos en la *Fantasía autodidacta y fuga* de Eduardo Polonio o en *Thanatos athanatos* de Arturo Tamayo y, en general, con fines humorísticos, como en *Y no llueve si no diluvia* de Angel Luis Ramírez o en *Noticias y comentarios*, de José Luis Téllez. El *collage* de Luis de Pablo se coloca, sin embargo, en otra posición de la que ya hablaremos.

Frente a este tipo de tendencias forzosamente empíricas, aunque no necesariamente irracionales, se yergue la posición que reclama para la música el carácter de disciplina científica de carácter matemático. Aunque se trata de un pensamiento que se halla presente un poco por doquier, son los autores franceses los que se lo han planteado con más rigor, especialmente Pierre Barbaud, Michel Phillipot, Jean-Etienne Marie y, sobre todo, Iannis Xenakis. No olvidamos por ello a los músicos matematicistas norteamericanos, tales como Milton Babbitt, Lejaren Hiller o Herbert Brunn, pero a despecho de su despliegue de medios técnicos y de su investigación en el campo de los ordenadores electrónicos, su producción musical es mucho más modesta. En cambio, la de Xenakis se presenta como una de las más importantes de nuestro momento y con un aparato teórico más complejo y terminado.

Xenakis reivindica para la música su carácter de disciplina matemática que según él ya tenía en la Antigua Grecia (Xenakis es griego nacionalizado francés) y aplica a la misma leyes matemáticas, especialmente de estadística. A esta música estocástica, como su autor le llama, perteneció

durante un período una metodología derivada de la teoría de los juegos, pero los resultados de obras como *Duel* o *Estrategia* no debieron satisfacer a Xenakis, ya que abandonó el sistema por el cálculo de probabilidades.

El fin perseguido por Xenakis era superar las limitaciones de la técnica serial y conseguir para la música una estructura atemporal, ya que se opone violentamente a la inclusión del problema del tiempo dentro de la música. Xenakis, que también es arquitecto, ha aplicado los mismos criterios a la música que a la arquitectura, siendo su más espectacular ejemplo el pabellón Phillips de la Expo de Bruselas construido sobre los principios de la obra musical *Metastaseis*. Pese al reducido círculo de discípulos convencidos, la fama de Xenakis no se ha cimentado tanto en los procedimientos como en el resultado sonoro de sus obras que, en cierto modo, es independiente de la propia organización, como lo prueba el hecho del fracaso de otros compositores con esta metodología que se supone plenamente objetiva. Obras como *Eonta*, *Anaktoria*, *Nuits*, *Nomos Gamma* y otras han interesado más sonora que matemáticamente. Los ataques a la ideología de Xenakis son de tres tipos. El primero, práctico, hace ver la desproporción existente entre la compleja matemática empleada y la muy pobre que es capaz de percibir el oído. El segundo, teórico, niega que Xenakis haya avanzado verdaderamente sobre el concepto serial, ya que la serie generalizada aplicada a grandes conjuntos daría también un resultado estadístico. El tercero es ideológico y le viene dado por los que reivindican para la música su categoría de arte temporal y no fuera del tiempo como él pretende, y los que basan la música más en el pensamiento mágico que en el científico.

El más brillante ejemplo de unos conceptos estadísticos aplicados a un concepto temporal de la música nos lo da György Ligeti. Ciertamente que nos encontramos frente a un músico y no frente a un matemático como Xenakis, pero el procedimiento estadístico de *Atmósferas* está sorprendentemente cercano del de *Metastaseis*. Lo que diferencia ambas obras y lo que dio el éxito a Ligeti es la ligazón temporal de su música que irrumpía en el relativo atemporalismo de lo serial, no paliado, sino agravado por la estocástica xenakiana. Posteriormente la obra de Ligeti, a través de toda su evolución, muestra una tendencia fuertemente temporal; así, *Requiem*, *Lontano*, *Concierto de cámara*, *Ramificaciones*, etc. Y muy posiblemente la brillante carrera de Ligeti estribe en su aceptación del hecho temporal de la música utilizándolo como medio de comunicación con sus oyentes. Este es el caso también de muchas obras de Berio.

La posición temporal de la música ha dado pie a numerosas especulaciones con las diversas teorías y acepciones del tiempo. Una preocupación temporal la encontramos en autores a veces dispares como Donatoni, Amy, Eloy, Otte, Guyonnet, Penderecki, Messiaen y otros muchos. Algunos autores americanos han planteado una diversa percepción del tiempo capaz de simplificar los elementos sonoros; en algunos de ellos tal hecho tiene implicaciones mágicas y encantatorias, pero esto no es imprescindible. Podemos encontrar ejemplos en la obra de Terry Riley, Steve Reich, La Monte Young y otros, y en Europa en Luc Ferrari y, aparentemente, en Stockhausen. Y digo aparentemente porque es precisamente en el manejo del tiempo donde la

música de Stockhausen muestra una mayor debilidad, en obras, en otros aspectos maestras, como *Himnen Stimmung* o *Mantra*. En España, la preocupación temporal ha sido importante en muchos autores. Desde un punto de vista formal encaró el problema Luis de Pablo en sus composiciones abiertas o aleatorias, como la serie de *Módulos* o *Imaginario II*; también Cristóbal Halffter, en su técnica de anillos, con un concepto de tiempo recurrente presente en obras como *Espejos*, *Anillos Memoria 1970* o *Noche pasiva del sentido*. Asimismo Carmelo Bernaola en *Espacios Variados*, *Oda für Marisa* o *Músicas de Cámara*. Por su parte, Tomás Marco erige la preocupación temporal en centro de una parte importante de su producción, pero no en sentido formal, sino como preocupación por la psicología de la audición y la teoría del tiempo interno. Así opera en *Vitral*, *Aura*, *Tea-Party*, *Anábasis*, *Reloj Interior* y otras. Un sutil empleo de la percepción temporal lo encontramos en el *Concierto de Mayo* de José Luis Téllez y en *Calendas Breves* de Julián Llinás, y un empleo formal en *Contingencias* de Antón Larrauri, *Diferencias agógicas* de Francisco Cano y *Alea 68* de Gerardo Gombau.

La temporalidad, que trae consigo elementos subjetivos como son la percepción y la recurrencia, tenía necesariamente que abrir las puertas a un pensamiento de tipo no científico. Y no porque las discusiones sobre el tiempo no puedan serlo, sino porque no es ese el punto de apoyo principal. Por algunas posiciones temporales se daba paso a ciertas formas de pensamiento intuitivo y posteriormente de pensamiento mágico.

Las primeras tendencias del tipo descrito venían desde el campo formal de la música aleatoria, que, dicho sea de paso, tenía fuertes relaciones con el problema temporal. Una de las primeras consecuencias de ello fue el grafismo entendido como un tipo de música resultante del impulso de la partitura, bien porque se tratase de un grafismo simbólico (que en cierto modo eso es lo que es la grafía tradicional) o de un grafismo puro, sugeridor de pronunciamientos musicales sin relación simbólica. El primer caso, atenuado a veces por una dosis fuerte del segundo, sería el de la obra de Sylvano Bussotti o Roland Kayn; el segundo, el de grafistas puros como Anestis Logothetis o Robert Moran.

El grafismo puro exigía ya una relación entre compositor e intérprete de tipo mágico o casi mágico; de ahí a la composición con textos no había más que un paso. La composición con textos no debe confundirse con aquellas obras que tienen como partitura un texto explicativo de sus operaciones musicales, caso de obras como las de Christian Wolff y algunos otros compositores americanos y europeos. Se trata de facilitar al intérprete un texto literario (no musical) que produzca en él estímulos musicales. La relación mágica es aquí clara y la música puramente intuitiva. Stockhausen la practicó en *Aus dem siebten Tage* [sic] y ha sido seguida por otros autores. Entre sus mejores productos mencionemos *Dans la nuit des temps* de Costin Miereanu y *Convergences quatre* de Mihai Mitrea-Celarianu. En España, el *Al* de Eduardo Polonio es la plasmación más radical de esta tendencia, y también la mejor. Se ha acusado a esta tendencia de abrir enormemente las puertas al “camelo”, pero éste siempre es posible incluso en lo más aparentemente serio como pueda ser la estocástica y su posibilidad no invalida *per se* una

tendencia artística. Evidentemente, una posición enteramente magicista deja la posibilidad a la mixtificación y a la mitificación. En este sentido es curioso constatar la evolución de Stockhausen desde el racionalismo de su primera etapa hasta el complejo cúmulo de magias, fórmulas encantatorias, orientalismo para andar por casa, *hippismo* y demás de una obra (que pese a todo es muy hermosa) como *Stimmung*. Este nuevo “retorno de los brujos”, que se ha producido además profusamente en Estados Unidos y en Europa, no excluye un alto grado de tecnificación con la aplicación de los medios de electrónica en vivo. Ello hace prever un enfrentamiento entre dos tipos de pensamiento mágico: el que rechazará la tecnología como perteneciente a un estado de ideas inconciliables con los deseos de liberación intelectual, moral y de formas de vida social, y el que utilizará la técnica como aliada de una comunicación mágica, en el seno de la cual se producirán tensiones por la contradicción de elementos. De hecho, esta división se está produciendo entre los más radicales magicistas de la costa californiana y otros más adaptados, conflicto que llega incluso a la música *pop*.

A pesar de esto, los esfuerzos por un magicismo ayudado por la tecnología han dado paso a una serie de tendencias que ya no son puramente racionales ni intuitivas: las tendencias cosmológicas o sincréticas. En ellas se trata de establecer una síntesis entre técnicas diversas y variadas ideologías que den una visión del mundo de hoy. Los inicios pueden verse en *Telemusik* y especialmente en *Himnen*, de Stockhausen. En esta última obra el autor alemán pretende hacer una síntesis de los elementos sonoros y culturales del mundo a través de la manipulación electrónica de sus himnos nacionales y sus folklores. Conviven aquí diversas técnicas, aunadas por el *collage*, y diversas ideologías como corresponde a un intento sincrético y la estética es consiguientemente ambigua. Un ejemplo español estaría en obras como *We* o *Tamaño natural* de Luis de Pablo, donde también se da una imagen, respectivamente del mundo y de España, sincrética a través de elementos folklóricos, lingüísticos, etc. Para estos autores todos los materiales sonoros y musicales del presente y el pasado pueden participar en la elaboración de la obra musical. Como en el caso de la composición con textos y el collage en general, se aduce la facilidad que esta tendencia ofrece al “cameleo”, pero igualmente esto solo no la invalida. Quizá su mayor obstáculo sea lo utópico de estas realizaciones a tan gran escala y la ambigüedad de su estética, en ambos puntos, coincide con todas las tendencias, sincréticas o no, que intentan explicar el cosmos o dar su representación en una obra musical como *Cantus creationis* de Almeida Prado o *Modelos de universo* de Horacio Vaggione. Tal vez se plantea el mismo problema que con la compleja matemática xenakiana: la relativa modestia perceptiva del oído.

De todas formas, lo que sí se aprecia con facilidad en las últimas corrientes de la música es una creciente influencia del pensamiento oriental. En este sentido se puede hablar de que la “agresión” técnica que Occidente ha realizado en Oriente tiene su contrapartida en una “agresión” ideológica de Oriente con respecto a Occidente. Y es legítimo preguntarse si la adopción de ciertos aspectos del pensamiento oriental por los autores occidentales, con alguna honrosa excepción entre las que seguramente está Cage, no tendrá el mismo aspecto de

masquerade que para los occidentales ofrece la adopción superficial de usos y técnicas occidentales en las culturas africanas o asiáticas. Esto es opinable, ya que aún no podemos saber hasta qué punto está capacitado el artista occidental para adaptarse plenamente al pensamiento oriental ni en qué grado lo necesita o lo puede asimilar su sociedad. De cualquier manera, y a la vista de algunos resultados históricos, no podría extrañar el que dentro de algunos años el orientalismo de hoy nos parezca tan “pompiér” como hoy nos parece el del Messiaen de hace un cuarto de siglo, también entonces considerado como muy riguroso.

La música de hoy se debate, como la de siempre, entre las corrientes que la observan como una disciplina racional perteneciente al pensamiento científico y una actividad empírica e intuitiva perteneciente al pensamiento mágico. Entre ellas, hay también como siempre, una serie de gradaciones, matizaciones e intentos de síntesis. El verdadero y apasionante problema es que nuestra música, la música de hoy, la de todos los autores descritos y otros que han sido omitidos por no ser este estudio ni una valoración ni un catálogo, se sigue planteando el problema básico de la creatividad artística humana y de su adaptación día a día y hora a hora a las condiciones del mundo en que se produce y a las variaciones de la sociedad de la que y para la que surge. El carácter agónico de la creación musical hace que desde el punto de vista de la ideología y la técnica haya dos clases diferenciadas de autores: los que adoptan una posición y van evolucionando pausadamente dentro de ella para crear una obra coherente y armoniosa (caso de Boulez, Xenakis, Berio, etcétera y, en España, de Ramón Barce, Carmelo Bernaola, etc.) y los que muestran un vaivén entre varias tendencias para crear una obra variada y rica (caso de Stockhausen, Kagel, Cage, etc. y, en España, Luis de Pablo). No hay una jerarquía de valores entre ellas, como no la hay entre las diversas tendencias relatadas en este estudio, ya que la obra de arte puede surgir en cualquier lugar o momento sin estar sujeta al estrecho corsé de las clasificaciones más o menos académicas. En este estudio hay nombres de autores que aparecen más que otros e incluso alguno importante que ni siquiera es mencionado; ello tampoco implica juicios de valor, ya que lo que se describe son tendencias y no compositores, y el que uno de ellos pueda aparecer en varias no implica mérito o demérito de ninguna clase.

La música contemporánea ya no es el monolito técnico e ideológico que aún persiste en la imagen de muchos aficionados y críticos. Cabe incluso preguntarse si alguna vez lo fue tan extremadamente como se dice. Quizá sí en la etapa más rabiosamente serial, pero aún en ella la personalidad de los auténticos creadores se manifestaba clara y distintamente. La música de hoy nos da la imagen de lo que puede ser la del mañana, pero el futuro no interesa tanto porque el futuro para todo creador es hoy. Aquí quedan esbozadas las técnicas y las estéticas e ideologías de ese hoy, y si es cierto que la técnica de una sociedad no siempre puede dar la medida de su estética, ésta sí puede darnos la medida de su ética.

## 1971 - The technical and aesthetic thinking of contemporary music

Any study, critique or apologia of contemporary music tends to take as its basis a formal approach. Even the concept of contemporary music, preferable by far to that of avant-garde music, refers to the linguistic elements of the musical process, thus distinguishing between a coeval music - which is chronologically contemporary to us - and another contemporary music which, in addition to its temporal actuality, carries other elements in its craftsmanship that qualify it as such, not only because of its modern ideological ideas or concerns, but because of their expression through specific technical means. We should not forget that technique, in music, is even more decisive than in other arts, given the innate burden of abstraction that music has. Not without reason, Stravinsky has proclaimed the inability of music to express anything beyond itself, and nowadays Stravinsky cannot be suspected of avant-gardism in its current sense. If it is not entirely true that in music form and content are the same thing, what is true is that they condition each other almost completely.

If we want to determine the beginning, as arbitrary as all of them, of the phenomenon we refer to as contemporary music, we should set it at the end of World War II, not only because such a traumatic event is capable of dividing two eras, but because 1945 also witnessed Bartók's and Webern's deaths - two key figures of the previous period - and, at the same time, the definitive implementation of serialism as the operating technique for the young generations. An important fact, more important even than serialism itself, will however mark this evolution; a fact that, until now, has hardly been given importance and to which only Theodor Adorno has given a sidelong glance: the beginnings of this new music implied the replacement of a generation of humanists by one of technocrats.

Schoenberg, Berg, Webern, Křenek and other important composers who were not, like them, serialists (Bartók, Casella or Falla among others), belonged to the idealistic European current, which was the last consequence of the Humanism of the Renaissance. The new composers would transform their technical language, ideologically advocating an objective and objectified world, compliant with a number of internal logical formulations. These youngsters explicitly saw that in the irrational domain - a domain that also includes the intuitive, the a-logical [*alógico*] and the spiritual - laid the catastrophe the world had just withstood. Later, their successors, and even many of themselves, would realize that the excess of rationalism had led to exactly the same point, but, at that moment, their point of departure was the liquidation of the figure of the subjective and humanist composer, just as it had been contemplated between Beethoven and Webern. The technical inheritance of the latter would amount to an important legacy; that is not the case of his aesthetic heritage.

The fact that things were established in such a way makes the lack of influence that the work of the two older key serial composers that survived the war and are still working has had on the new generation less strange. I refer to Luigi Dallapiccola and Goffredo Petrassi. Their lack of

influence would be even more surprising insofar as both have had many disciples and their music is qualitatively valuable. But if they have been able to influence them formatively, the attitude of their music makes the direct influence of their works insignificant. We can nowadays understand how, in spite of their intrinsic value and the fact that they have already become masterpieces, compositions such as *Canti di prigionia* or *Coro di morti* exercised little influence over a young generation determined above all to develop a musical language and a work of an objective style. And it is not fundamentally a matter of technique, since both composers have widely used serialism, but an aesthetic problem. Petrassi and Dallapiccola are, temperamentally, two classical humanists with a tremendous homocentrism [*homocentrismo*]; the young composers of the first serial wave were, on the other hand, individuals of a machinist generation, capable of observing man in an objective relationship within a logical universe. I am not judging, I am describing [recounting] something that happened and explains the facts, as for example, how Dallapiccola's *Ulisse*, a modern masterpiece, could be considered as "not actual enough" by specific sectors, even after the serialist collapse.

In the beginning, the clearly constructivist and objective attitude of the first generation of integral serialists produced something extremely difficult: the creation of an international style, technically and aesthetically unitary, at least in appearance, something that has rarely happened in Western musical history and that had not occurred since the *Ars Nova* or at least since the Italian violin school of the eighteenth century. It is curious, however, that the person who contributed most to the development of integral serialism between the "older brothers" of that generation clearly became a dissident of the system. I am referring to the French composer Olivier Messiaen. In fact, the polyserialist generation had received Schoenberg's dodecaphonism through Webern's serialist creations, but still needed a further step to generalize the concept of series. Messiaen facilitated this with his research on rhythm, the formulation of non-retrogradable rhythms and a piece like *Mode de valeurs et d'intensités*, which applied serial problems to all sound parameters. But neither Messiaen's methodology, nor his thought, were technicist. He studied the metrics of oriental music and of birdsong in an empirical manner and became impregnated with Eastern philosophy. In that sense, even if his conception of the East is more meticulous and profound than that of Rimsky [Korsakov], Debussy or Ketelbey, its results are not less exotic and westernized [*occidentalizantes*] than those of the aforementioned authors. At a distance of a quarter of a century, the Hinduism of *Turangalila* may seem entirely *pompier* to us and even a young composer has asserted that in order to recognise a piece of Messiaen's work it is sufficient to see if it is corny and pretentious. The judgement is notoriously unfair because it lacks historical perspective. With all his flaws, Messiaen bequeathed the invaluable discovery of the generalised series to his disciples. What prevented a similar application of the series to that carried out by his disciples was his musical ideology. For Messiaen, as for many musical theorists of Ancient Greece, music has a magical [*magicista*], even more, theological dimension. It is true that his theologism is tinged with a confusing literary symbolism of surreal connections, but the kind of "when music becomes language, it praises God" statement leaves no room for doubt as to

his thinking. From *Oiseaux exotiques*, to *Couleurs de la Cité Céleste* or *La Transfiguration*, Messiaen continues to believe in an intimate relationship between the act of artistic creation and divine creation as a means of becoming one with the world. *Mutatis mutandis*, his much less scientific thinking could come close to certain aspects of that of Teilhard de Chardin.

The generalization of the series facilitated the constructive wishes of a generation. The first youth of Boulez, Stockhausen, Nono, etc., is clearly objectivist. It is about creating a stable sound universe *per se*, a universe connected with other scientific disciplines; it is about finding a methodology, a scale of values that corresponds to the technological formulation of the work itself and endows it with a certain autonomy with regard to its creator. Boulez's *Second Piano Sonata*, Stockhausen's *Kontrapunkte* and Nono's *Incontri* can be considered as examples of this mentality. Let us not forget, however, the role played by Herbert Eimert, whose status as a composer is less than modest when considered from our current perspective, but whose significance as a theoretical formulator of the post-Webern serial discipline is huge; we must always keep in mind their close collaboration with Eimert and his role as a teacher in the early professional stages of the aforementioned authors. For Eimert, the concept of the series was the most important musical discovery of the twentieth century. And he was right to understand it in the generalised sense in which he did, as it even allowed the application of serial analysis to works that openly proclaimed themselves to be anti-serial. It is not difficult today to demonstrate the survival of the system of serial permutations in many combinatorial or mobile works that, at the end of the 1950s, claimed to oppose serialism. If Boulez could have accused Messiaen of juxtaposing instead of composing, it was mainly due to the fact that, for Messiaen, the series had never had the same integrating purpose that they had for the composers of that time.

Serial constructivism and its scientific and objective after-effects created the best disposition to develop a discovery that was not their consequence, but appeared at the right historical time: electronic or electro-acoustic music. Its incubation period, from 1947 (Schaeffer's first experiments) to 1951 (founding of the WDR Electronic Studio of Cologne) and to 1953 (with the composition of Stockhausen's first important electronic work: the *Gesang der Jünglinge*) fully coincides with this structural serial stage. This leads to the rapid rationalization of the first electro-acoustic empiricism, its technique being dominated in a record time, something that would have been inconceivable with a different compositional mentality. This was undoubtedly positive. Nevertheless, the fact that electro-acoustic music, in itself, was not a new technique or aesthetic is worth clarifying again. It was just an operating method [*método operativo*] to which the same ideas employed in instrumental music could and, in fact, have been applied.

Serial structuralism was also employed, somewhat late, in Spain. Works to be mentioned are: Juan Hidalgo's *Ukanga* and *Cuarga*, Luis de Pablo's *Invenciones*, Cristóbal Halffter's *Microformas*, Carmelo Bernaola's *Sinfonietta progresiva*, and a curious example of not strictly serial objectivism in Ramón Barce's work *Objetos sonoros*. The urgency that these authors had to create their own new musical language led them to think about the grammatical problems of their own work, to



the extent that many pieces had purely syntactic titles, or many titles would strictly refer to the formal structure of the work. Thus, a good period of the work of De Pablo (*Prosodia, Polar, Radial*), Bernaola (*Superficies 1 to 4, Espacios variados*), Cercós (*Continuidades*), Mestres-Quadreny (*Invención móvil*), Raxach (*Estrofas, Fluxión, Sintagma*), Prieto (*Contrastes*), etc., exemplifies their key concern with the structuring of musical form and idiom. This concern is historically characteristic of music, given its particular contextual nature [*contextura*], but, to the authors of the serial generation, it represented a survival dilemma [*dilema de supervivencia*].

The serialists, once their language was sufficiently dominated and exposed, unexpectedly discovered several facts. On the one hand, the passing of time changed circumstances and ideas; on the other, mannerist dangers were hovering over the international or "Darmstadt" style, as it was called. But of all those, the most important one was the dilemma established between the temporality of music and objective structuring, which, in a way, is timeless. Almost unconsciously Stockhausen had raised the alarm by introducing the temporal dimension into the structuralism of *Zeitmasse*, but it would take some years for the ravages of this Trojan horse to become manifest. And it did through the American influence, American music being at a stage of musical development relatively different to that of the European one, and specifically through the influence of John Cage's thinking and the significance of his European tour in 1957. However, if Cage was the fuse [*espoleta*], the charge was already hidden in the evolution of serialism, and it exploded into the thousand pieces of aleatory techniques that broke again, and up to now definitively, the Apollonian unity that European music had shown for nearly fifteen years.

Laboratory writing and the ultra-determinism that characterises many scores of the last serial hypertrophy [*hipertrofia serial*] determined, in practice, the introduction of a certain degree of interpretative indeterminism. Works such as *Structures* by Boulez or *Quintette à la mémoire d'Anton Webern* by Pousseur are clear examples of this. Some composers took advantage of the circumstances and introduced a type of flexible writing; others applied themselves to the employment of mobile forms, to improvisatory elements and to all of the more or less indeterminate procedures that had been coined "aleatory music". The ideological reasons for the practice of aleatoricism were manifold; we will only consider some here by way of non-exhaustive examples.

For some composers, aleatory techniques constituted an extension, in a different dimension, of the serial approach. An analysis, *a posteriori*, of the famous and much-discussed *Klavierstück IX* by Stockhausen, reveals a generalized series concept, as Eimert understood it, even if the author rejected such a possibility at the time. It was, at the same time, a way to resolve the dilemma between the almost temporal architecture of serialism and the temporal character of music. The allusions to temporality were frequently employed by many composers, even in titles, examples being Berio's *Tempi concertati*, Zimmerman's *Tempus loquendi*, Stockhausen's *Momente*, etc. Other authors, however, took into account the temporal question in relation to the formal

problem; for instance Clementi's *Informel*, Donatoni's *Per orchestra*, Luis de Pablo's *Módulos*, Olavide's *Indices*, etc.

Many sociological reasons have been adduced [to explain the centrality of the temporal dimension of music]: those associating the performer, and even the audience, to the creative process; the collectivization of artistic creation or that which tests the essential unrepeatability of music by opposing it to the record industry. Mestres-Quadreny defended this last thesis at some point in his career. The series of ideological implications of the aleatory phenomenon would continue at length; however, today, once the tide has subsided a little, aleatoricism is understood as nothing else but a technical matter that does not strictly depend on aesthetic ideas (although it does certainly influence the way of approaching them), the aleatory processes having become integrated in the operating elements [tools] of the present-day composer. What has not been recovered, possibly fortunately, is the stylistic unity of contemporary music. Not because all syncretic [*sincretista*] techniques are not possible at this time, but because, more than ever, their use is conditioned by the musical, aesthetic and ideological theory that is applied to them.

The appearance of aleatory procedures at the time created a bitter controversy that was approached from two different points of view: that of musical craft and that of social commitment. Pierre Boulez, the composer who most violently opposed aleatoricism, which did not prevent him from using it in the long term (and even in the short term if one considers his *Third Sonata*), supported the first point of view. The reasons laid in the consideration of the role of the creator as inalienable and the maintenance of a rigidly artisanal and preciousist [*preciosista*] music position. The best stage of the Boulezian production, from *Le marteau sans maître* to *Pli selon pli*, shows a closed and enormously hierarchical universe with a tendency to a mannerism that is revealed later in *Éclat* or *Domaines* as a result of an over-control of detail and a rejection of everything that moves music away from the most accurate formulation of its linguistic laws. We could say that Boulez's music, at a certain level, generates itself automatically [*se autogenera*], in the same way we could talk about auto-generated painting [*pintura autogenerada*] in virtually any studio of the great Italian Renaissance masters.

The second attack came from Luigi Nono and provoked the famous public confrontation between Nono and Stockhausen in 1958. Nono broached the aleatory problem from an ethical point of view and had come to accept some of its aspects when, like Boulez, he realised that in the end aleatoricism was a technical procedure unattached to a particular school of thought. However, at that time, aleatoricism emerged from the doctrines of an American origin that considered the responsibility of the composer, and Nono had no choice but to oppose an argument that contradicted his position of utter ethical responsibility. For Luigi Nono, the mission of music was to bear witness to the suffering world of his time, doing so from his actively Marxist point of view. Even though Nono could not accept the musical demands of socialist Soviet realism, serialism had served to establish his aesthetic credo. Works such as *Il canto sospeso*, *Y su sangre ya viene cantando* and *Sul ponte d'Hiroshima* are shocking testimonies of how an apparently

objective technique could be at the service of a subjectivist aesthetic. However, this was possible because everyone seemed to agree - although Eimert had pointed out the possibility of a serial creed - that serialism was just a technique, whereas aleatoricism seemed to have an ideological dimension. Nevertheless, the fact that serialism was also an ideology, even in Nono's *Incontri* or *Polifónica*, *Monodia*, *Ritmica*, and that aleatoricism was a collection of technical procedures, was eventually revealed. Nono was ethically coherent in his attacks on aleatoricism, as he has been when incorporating it into later works such as *A floresta e jovem e cheda da vida* or *Non consumiamo Marx*, which are also faithful to his ideological position.

Nono's posture has been assumed, above all, by composers from the peripheral countries (those not belonging to the Italian-Franco-Germanic triangle), as, for example, the Polish Penderecki or young South American composers such as the Chilean Brncic (*Volveremos a las montañas*), the Peruvian Bolaños (*Nacahuasú*) or the Argentinean Etkin (*Muriendo entonces*), to mention a few. However, let us highlight the fact that we are referring to an ethical position that is independent, in a way, to the musical value of these works. This may explain why Nono's works are superior, even if emerging from the same ideological and technical assumptions, to those of his compatriots Giacomo Manzoni or Girolamo Arrigo, for example. In Spain, works such as Luis de Pablo's *Yo lo vi* or Cristóbal Halffter's *Yes, speak out* maintain this posture. One further problem encountered by such attitude is its prompt commercialization in the art market. Many artists have not had any qualms about ascribing themselves to it in order to rapidly gain an audience and even make considerable profits. Mauricio Kagel has vigorously attacked works like Penderecki's *Threnody to the Victims of Hiroshima*, which seems to belong to the previous group. But here, as in many similar cases, or as in the case of authors of good faith [*buena fé*] like Nono, the problem is more ethical than anything else. Penderecki's *Hiroshima* could tell us many negative things about the composer, but the work will continue to be musically relevant. Whereas many well-intentioned works do not become good musical works only because they are well-intentioned. In this respect, Messiaen's Catholicism and Nono's Marxism present the same problem.

The difficulties inherent in such a position of immediate militant commitment (there would be a deeper mediated commitment in all authentic creators) and the endless discussions around the ideological justifications of aleatoricism have made many composers return to the practice of a poetic craft. The expression 'poetic craft' [*poética artesana*] has been coined by Mario Bortolotto to refer to one of the most important composers of present-day Italy: Franco Donatoni. To some extent it would imply a return to Stravinsky's argument for the rejection of all extra-musical implication in the creative compositional process. Music would emerge from the evolution of its own constructive materials and laws and would become a mediated testimony of its environment and its own creator. Although Donatoni, in his book *Questo*, has been very careful in logically explaining his musical thought, Bortolotto's analysis is much clearer. Donatoni's poetic craft has had excellent results in works such as his two *Puppenspiel*, *Black and White* or *Etwas ruhiger in*

*Ausdruck*. Simultaneously, following his example, a number of composers have preferred to worry only about the problems inherent to their art, without trying to get involved in issues which many of them confess to be philosophically or sociologically unprepared for. This is not related to a desire for escapism but, as it is expressed by Günther Becker, a desire not to get mixed up in confusing controversies. [They prefer] to run the risk of making music that does not hide behind an alibi of ideas that, usually, have little to do with the work itself. Becker would be one of the leading composers of this musical trend, with works such as *Stabile-Instabile*, *Serpentinata*, etc. We can include, along with him, composers such as Helmut Lachemann (*Tem A*, *Trío fluido*), some aspects of Vinko Globokar's work (*Concerto grosso*, *Austrahlungen*) and in Spain, Xavier Benguerel (*Música reservata*, *Sinfonía*), Joan Guinjoan (*Bi-tematic*, *Duo*) and some aspects of Carmelo Bernaola's (*Polifonías*, *Traza*) or Claudio Prieto's work (*Algamara*, *Solo a solo*); this, to mention a few examples of a universal tendency that is more widespread than it seems. Some aspects of Witold Lutosławski's work, which for its intrinsic significance is difficult to classify, could also be included in this trend. *Jeux Vénitiens*, *Trois poèmes d'Henri Michaux* or his *Second Symphony* are examples of this.

The authors practising a craft of their trade [*artesanía de su oficio*] are those who have preferably promoted the practice known as 'instrumental action'. This consists, mainly, on investigating new possibilities of sound production on traditional instruments with a musical end. Polish composers must be acknowledged for the early research of such possibilities, especially with string instruments. Works like *Anaklasis* and others by Penderecki, or some by Serocki, have had an overwhelming influence. In the field of wind instruments composer-performers have principally been the ones leading the way; hence Holliger with the oboe or Globokar with the trombone, but they have quickly been followed by other composers who have worked in close collaboration with instrumentalists. Today we can speak of a brand-new technique of wind instrument playing, especially in the case of woodwinds and trombone, and to a lesser extent in that of the remaining brass instruments. As for percussion, the most recent instrumental acquisition, it has rapidly evolved from Stockhausen's *Zyklus* to works such as Xenakis's *Persephassa* or Peter Schat's *Signalement*, not forgetting Lachemann's *Intérieur*. In Spain, this evolution has been followed by Carmelo Bernaola (*Traza*), Xavier Benguerel (*Música para tres percussionistas*), Cristóbal Halffter (*Espejos*), Soler (*Sonidos de la noche*) and Tomás Marco (*Floreal*, *Necronomicón*). With regard to instrumental action, an exact formulation can be found in Joan Guinjoan's *Tres piezas para clarinete*, in Eduardo Polonio's *Rabelaisiennes* or Tomás Marco's *Reloj interior*.

Instrumental action has, however, come up against an inconvenience: the accelerated exhaustion of the new instrumental possibilities. It is true that, once discovered, they can be used for a constructive [re]coding of music, but for many authors the need to continuously find new instrumental sounds prevails above everything else. This explains why many composers interested in instrumental action have ended up employing live-electronic means. Others, on the

other hand, have either remained faithful to the instrument or dramatised it. This is exemplified by the series of *Sequenzas* or *Circles* written by a very important author, who is assimilable, although not completely, to the 'poetic craft': Luciano Berio.

Anyway, live-electronic means, although being the natural end of instrumental action, have not been invented by it: they originated in some of the experiences of the American school and other experiences within the electronic field. Essentially, [live-electronic means] consist of the application of live electronic transformation methods to instrumental sounds in live performance. John Cage employed them in a deliberately anti-technical manner [*manera antitécnica*] in works such as *Cartridge music* and some ballets composed for Merce Cunningham. Taking as a point of departure diverse aesthetic perspectives these procedures were used by Karlheinz Stockhausen, with a high technification coefficient, in works such as *Mikrophonie I* and *II*, *Prozession* and several others which, mixed with aesthetic considerations which will be discussed later, led to the composition of *Mantra*. Today the employment of live electronics is a fashionable trend and groups devoted to it are not scarce. Günther Becker's *Metereon* and Jean Étienne Marie's *Milieu Divan* are among the most interesting works of this kind. In Spain, this is a hardly explored trend, only appearing tangentially in the works of De Pablo and Polonio, which essentially employ pre-recorded electronics, and more directly in the aforementioned *Reloj interior* and *Requiem* by Tomás Marco. Live electronics have posed a problem of approach to laboratory [studio] electronics [*electrónica de laboratorio*], characterised by the highly codified nature of their resources, which had reached a fully scientific functioning. Live electronic resources are inevitably, at least until now, empirical methods, which are only partially controllable by the composer during the performance and controllable to an even lesser extent while composing. They have forced the authors who use them to adopt an aleatory perspective and, in some cases, have produced a conflict between the beliefs in a 'poetic craft' and the unavoidable conclusion that instrumental action requires live electronics. These procedures have put up for discussion, once again, the necessity of live performances, taking electronic music to live performances and overcoming the disadvantages of a lack of performer that made electronics more suitable for media such as radio and the record rather than for public concerts. Its future is still uncertain, but it is a clearly developing trend [*una corriente en franca alza*].

In the course of all the previous paths and thoughts we have seen the shadow of the American school soar intermittently, especially that of the crucially essential [*gigante*] John Cage. Cage, a disciple of Schoenberg and Cowell, is referred to in his biographies as the inventor of prepared pianos and open forms. This is partly true, but his influence is much greater than all that and has more of a spiritual or ideological than a technical nature, to the point that one could argue that most of the experiences of Euro-American music after the end of serialist hegemony have some roots in his music. Clarifying Cage's thinking is more difficult, and not because it is unclear, but because it is an actual absence of thought. Cage's judgements and opinions on music are excluding or negative rather than categorical statements. The reason is very simple and takes as

a point of departure the ideas of Zen Buddhism, in which Cage has a well-known interest. According to this, the composer strives to remove the barriers of Western rationalist and dualistic thinking in order to encourage a-logical forms of knowledge and intuitive experiences. This has nothing to do with a European idealism or spiritualism, but in its own way, is a kind of strict realism. Cage is not placed on the level of the common Western creator. He is, instead, an enabler of musical works, in the same way that in ancient China some individuals were trained to award the title of 'work of art' to objects of nature. Cage wants to release music from its formal ties, joining it to, and identifying it with life. Friend and admirer of Marcel Duchamp, he takes the theory of the 'ready made' to the musical field. It is not exactly improvisation, but an open work, and it is from that perspective that Umberto Eco, perhaps the most successful of the many who have analysed the Cage phenomenon, examines him.

Due to its authenticity, its shock [revulsive] value and its conception as an experience on the limit, Cage's work is essentially unique, and although he has influenced many, it has not been properly continued by anyone. Having made this assertion one must hurriedly add that he has influenced most of the subsequent authors and trends. However, it would be unfair to think that this influence overrides the accomplishments of other authors, as if what exists does not exist, we would follow Cage's mentality, which is essentially unique. Many of Stockhausen's recent works emerge from and transform Cage's ideas, being nevertheless musically and ideologically distant from Cage's works.

One of the first effects of Cage's production, though not exclusively, was the emergence of the anti-musical movement: that of Fluxus. Fluxus was an artistic experience that, even if not exclusively related to musicians, considered its own works to be musical, being equally influenced by Cage as it was by the American 'happenings', 'action painting', certain revolutionary political ideas and, basically, by old Dadaism. What was questioned was the existence and legitimacy of music and the work of art: a festival was held in Wiesbaden, pianos were ritually destroyed, works of music in which there was no sound but actions were performed and proclamations of various kinds were made. After that the group dispersed, its main promoters returning to North America. Some, out of the artists or anti-artists who had collaborated with Fluxus, continued their work in the fields of music, painting, theatre and poetry with the teachings of that experience. It is clear that for the theorists of the movement, especially Georges Maciunas and Henry Flint, what was least interesting was the artistic aspect but the number of revolutionary ideologies put forward. Fluxus dried out soon [*se agostó*] as it brought a new irrationalism to the arena that was not of a magical [*magicista*] nature and which would be gobbled up [*engullido*] by the authentic 'return of the witches' that the hippie movement implied.

In Spain, the Fluxus action had an original formulation in Juan Hidalgo, who reached some of the positions of the Fluxus movement in an independent manner, taking as a starting point his contacts with Cage, contacts that became apparent in original open works such as *Ciu quartet music*, *Offenes trio*, *Aulaga* or *Milán piano*. Later, Hidalgo founded Zaj, a group initially dedicated

to action music, which subsequently moved on to the practice of *etcétera* (a theatrical act very different, on a ideological level, from the American 'happening'), and finally abandoned the practice of music in a supreme act of coherence, with regard to his own thinking. Cage's influence would become patent in some of Luis de Pablo's works and the influences of Cage and Fluxus would have an effect on some stages of Ramón Barce's and Tomás Marco's productions. The youngest promotions appeared at a time when Cage or Zaj were already part of the environment, in the same way that their predecessors received Webern's work as belonging to the musical heritage.

However, the short Fluxus experience would lead to the birth of a musical ideology inserted into [that emerged from] an art of aggression. For this trend, the musical work should be conceived as a shake-up, a real attack on the public. Their problem became, firstly, to find an audience to 'assault' and, secondly, to make such an audience feel disturbed. The main failure of this aggression music was that it was directed at a group of followers who were useless to assault, as they felt in no way insulted. This made many of its enthusiasts accept the utopia of permanent revolution and seek formulas subtler than pure aggression to change the state of music.

However, in the American school this kind of attitude has persisted in composers such as Phil Corner, Daniel Lenzt, Robert Ashley or David Berham who have quickly been overtaken by the subtler and more psychological handling of magicists [*magicistas*] such as Riley, Reich, etc., who have already been mentioned.

In Spain, several authors have worked with the issue of the work as aggression. Some good results can be found in Eduardo Polonio's *Fantasia autodidacta y fuga*, but this author, as well as others, has evolved towards subtler positions.

The open and aleatory forms, Cage's experience and even Fluxus prompted the development, in a significant manner, of a new musical theatre in Europe. This was not only born from the need to continue the vanishing tradition of opera or to include the experiences of the American 'happenings' in music, but from a reflection on the future of the concert [live performance] as a collective act threatened by mass media and electronic music. Some composers considered the problems of the need for a direct communication with the public and the live presential essence of theatre. A first step was to investigate the field of words, their sound and expressive possibilities, and of the musical coding of phonetics. Some of Mauricio Kagel's works such as *Anagrama* or *Hallelujah*, and Dieter Schnebel's *Glossolalie*, *AMN*, etc. are important in this field. In Spain Agustín González's searches in *Dilatación fonética* or *Aschermittwoch* and Tomás Marco's in *Anna Blume* are also important. However, this trend, which has numerous followers and is still relevant today, is not exactly theatrical but rather purely musical, since authentic musical theatre, or instrumental theatre as Kagel has called it, is not based as much on the word as it is on the action. The name 'instrumental theatre' is quite expressive as it emphasises its source: the musical instruments, more than the actors or a storyline that is not considered necessary.

Günther Becker has divided the experiences of instrumental theatre into those that take music as a starting point and move towards theatre and those that, starting from theatre, move towards music. This classification does not take into account a series of intermediate states, which actually are the most frequent ones. The first case, that of the move of music towards theatre, is exemplified by works such as Luciano Berio's *Sequenza V* and Cathy Berberian's *Stripsodie*, Peter Maxwell Davies's *Eight songs for a mad King* or György Ligeti's *Aventures*. Ligeti's and Maxwell Davies's works are perhaps the most balanced ones with regard to the relationship established between theatre and music, as two areas that mingle without being completely confused. Berio's and Berberian's works, on the other hand, take as a point of departure the possibilities of the human phonetic system, being based on the actions that necessarily arise from its use. Certain works of instrumental action, in which the employed extended techniques require a certain gesticulation that can be consciously exploited, also share this standpoint. Both derivations of a musical starting point are present in some Spanish works of this type such as Luis de Pablo's *Por diversos motivos* or Francisco Estévez's *Gab XX*.

The other direction adopted by 'instrumental theatre', takes theatrical action as a point of departure and moves towards music, Maruicio Kagel being its leading figure. This standpoint could be applied to understand Kagel's works such as *Sur Scène* or *Himmelmechanik*, but the majority of his best works, although apparently starting off from theatre, are a consequence of the use of the actions necessarily employed to produce sounds and the stimulus that this entails to invent instruments that require an spectacular handling. This is very clear in works such as *Unter Strom* or *Der Schall* and in most of Kagel's best productions. However, the complaint that Kagel makes music with minimum sound or musical elements is true, and many authors have attempted to develop a type of musical theatre in which the theatrical and musical integrate and even become identified, without being a burden for any of the parties. This is the case in Maxwell Davies's and Harrison Birtwistle's works, and in some of Luc Ferrari's and, in Spain, in Mestres-Quadreny's *Suite bufa* or Tomás Marco's *Cantos del pozo artesiano*.

The so-called 'mixed media', not to be confused with the attempts to develop a new musical theatre, consist on mixing elements of various artistic genres in a superior but nonetheless different synthesis to that of musical theatre and the American 'happenings'. At the bottom of this lies the old problem of the integration of arts and an update of the poetic nature of the Wagnerian dramatic unit. Dieter Schönbach and to a lesser extent Giuseppe Chiari are examples of European attempts to do this; and in Spain, Carlos Santos's *Concierto irregular*. In any case, the latest trends in musical theatre seem to lean towards the creation of units of greater scope that aim to replace opera. Examples of this are works such as Kagel's *Staatstheater*, Luis de Pablo's *Protocolo* or Tomás Marco's *Le Watteau ivre*.

To some extent, although it has been pointed out, together with live electronic media, as the most renovating trend of the moment, musical theatre is only an aspect of a more significant movement, which seeks to synthesise disparate elements in the musical work. Both *collages* and



syncretistic and cosmological movements share this set of ideas. We will talk about the latter in due time; regarding *collage*: it is the restoration of an already known element, especially in the visual arts of the beginning of the century, but which in music, except for Ives's work, still being studied, is an authentic established novelty [*instauración*]. Zimmerman and the Cologne school initiated the first attempts at contemporary *collage*. It was already present in Cage on a formal level, given the flood of materials, but not specifically formulated as a *collage* and lacking a reflection on its effects. *Collage* became rapidly successful in all advanced musical media and, at the time, it was considered to carry a new musical ideology. This was revealed as illusory, faster than in any other trend, *collage* being, in fact, a technique adaptable to many different ideologies. Even with the modernizing pretext of *collage* one was able to witness a spectacular revival of neoclassicism in works as skilled and secretly reactionary as Lukas Foss's *Baroque Variations*. Even a mathematised type of *collage*, Anatol Vieru's *Crible* serving as an example, was carried out. With other authors it was a fuse [*espoleta*] to synthesize the musical world of yesterday and of that today in the face of tomorrow, as in the case of Luciano Berio's *Sinfonía*, or to criticize the present world, as in Jan Vriend's *On the way Of Hallelujah*. In Spain, *collage* has been used for aggressive purposes in Eduardo Polonio's *Fantasia autodidacta y Fuga* or Arturo Tamayo's *Thanatos-athanatos*, and in general, for humorous purposes in Angel Luis Ramirez's *Y no llueve si no diluvia* or José Luis Téllez's *Noticias y comentarios*. Luis de Pablo's *collage* is placed at a different level, which will be considered later.

Facing this type of necessarily empirical, though not necessarily irrational, tendency, the position that demands music to be considered as a scientific discipline of a mathematical nature straightens up. Although this is a thought present everywhere, the French authors have expressed it more rigorously, especially Pierre Barbaud, Michel Phillipot, Marie Jean Etienne and, above all, Iannis Xenakis. We shall not forget the American mathematician composers [*músicos matematicistas*], such as Milton Babbitt, Lejaren Hiller and Herbert Brunn, but in spite of its deployment of technical means and its research in the field of electronic computers [*ordenadores electrónicos*], their production is more modest. On the other hand, Xenakis's [production] is one of the most important of our times, having a more complex and rounded theoretical system.

Xenakis wants music to recover a character of mathematical discipline that, according to him, it already had in Ancient Greece (Xenakis is a Greek-born French national), applying mathematical laws, especially statistical, to it. This stochastic music, as its author calls it, belonged initially to a methodology derived from the Theory of Games, but the results of works such as *Duel* or *Estrategia* must not have satisfied Xenakis as he abandoned such a system to employ, instead, the calculation of probabilities.

Xenakis's aim was to overcome the limitations of serial technique and to create a timeless structure for music, violently opposing the inclusion of the issue of time in [any approach to] music [and composition]. Xenakis, also an architect, has applied the same criteria to music and architecture, his most spectacular example being the Phillips Pavilion at the Brussels *Expo*,

built on the principles of the musical work *Metastaseis*. Xenakis's fame, despite the small circle of convinced disciples, is not based so much on the procedures as it is on the resulting sound world that characterises his works, which is in a way independent of the organization itself, as proven by other composers' failure with a supposedly totally objective methodology. Works such as *Eonta*, *Anaktoria*, *Nuits*, *Nomos Gamma* and others are more interesting from a sound-based than from a mathematical perspective. We can point out three different types of critiques of Xenakis's ideology. The first, of a practical nature, stresses the disproportion that exists between the extreme level of mathematical complexity used in his compositions and the very low level of mathematical complexity that the ear is able to perceive. The second, theoretical, denies that Xenakis's approach has truly advanced on the serial concept, as the application of generalized series to large groups would also generate statistical results. The third type is ideological, and represented by those who claim that music is a form of temporal art, that cannot exist outside time as Xenakis claims, and those who base [their understanding of] music more on the magical than on the scientific thinking.

The most brilliant example of statistical concepts applied to a temporal understanding of music is to be found in György Ligeti's work. It is true that we are faced with a musician and not a mathematician, as Xenakis, but the statistical procedure of *Atmosphères* is surprisingly close to that of *Metastaseis*. What differentiates both works and made Ligeti successful is the temporal connections of a music that burst into the relative atemporalism of the serial, which had not been mitigated, but aggravated by the Xenakian stochastic. Later, Ligeti's work, through all its evolution, shows a strong temporal inclination [*tendencia*]; thus, *Requiem*, *Lontano*, *Chamber Concerto*, *Ramifications*, etc. and quite possibly Ligeti's brilliant career stems from his acceptance of the temporal nature of music, using it as a means of communication with his listeners. This is also the case of many of Berio's works.

The temporal understanding of music has given rise to numerous speculations, related to various theories and different meanings of time. A temporal preoccupation can be found in disparate authors like Donatoni, Amy, Eloy, Otte, Guyonnet, Penderecki, Messiaen and many others. Some American authors have expressed a different perception of time, capable of simplifying the sonorous elements; in some of them this standpoint has magicist [*magicistas*] and bewitching [*encantatorias*] implications, but this is not essential. We can find examples in the works of Terry Riley, Steve Reich, La Monte Young and others; and in Europe in Luc Ferrari's and, apparently, in Stockhausen's production. And I say apparently because it is precisely in the management of time where Stockhausen's music displays a greater weakness, in works which, in all the other aspects might be masterful such as *Hymnen*, *Stimmung* or *Mantra*. In Spain, the temporal concern has been important to many authors. Luis de Pablo faced the problem, from a formal point of view, in his aleatory compositions, such as the series of *Módulos* or *Imaginario II*; also Cristóbal Halffter, through his *técnica de anillos* [ring technique], characterised by a concept of recurrent time and present in works such as *Espejos*, *Anillos*, *Memoria 1970* or *Noche pasiva del sentido*. Similarly

Carmelo Bernaola in *Espacios variados*, *Oda für Marisa* or *Músicas de cámara*. Tomás Marco, in turn, sets the temporal preoccupation as the core element of an important part of his production, not from a formal perspective, but as a concern about the psychology of perception and the internal time theory. Examples of this are found in *Vitral*, *Aura*, *Tea-Party*, *Anabasis*, *Reloj interior* and others. We can find a subtle reflection on the issue of temporal perception in José Luis Téllez's *Concierto de Mayo* and in Julián Llinás's *Calendas breves*, and a formal use in Antón Larrauri's *Contingencias*, in Francisco Cano's *Diferencias agógicas* and in Gerardo Gombau's *Alea* 68.

Temporality, related to subjective elements such as perception and recurrence, had to lead, inevitably, to a non-scientific type of thought. Not because the discussions about time may not be scientific, but because that is not their main supporting point. Some temporal positions led to certain forms of intuitive and later magical thinking.

The first tendencies [of an intuitive or magical type] came from the formal field of aleatory music which, incidentally, had strong relations with the temporal problem. One of their first consequences was graphism [*grafismo*] understood as a kind of music that emerged from the impulse of the score, either as a symbolic type of graphism (which in some ways is what traditional notation is) or a pure type of graphism, suggesting musical statements [*pronunciamentos musicales*] lacking a symbolic relationship. The first case, sometimes lessened by a strong input of the second one, would be exemplified by some of the works of Sylvano Bussotti or Roland Kayn; the second, that of pure graphists, by Anestis Logothetis or Robert Moran.

Pure graphism demanded a previous magical or almost magical kind of relationship between composer and performer; from there to composing with texts there was no more than a single step. Composing with texts should not be confused with the composition of works that have as a score an explanatory text of their musical actions, as in the case of Christian Wolff's work and that of other American and European composers. It is rather a question of providing the performer with a literary text (non-musical) intended to produce musical stimuli. The magical relationship is clear here and the musical outcome is purely intuitive. Stockhausen did this in *Aus dem sieben Tagen* and other authors, Costin Miereanu's *Dans la nuit des temps* and Mihai Mitrea-Celariánu's *Convergences quatre* being among its best examples, have used it. In Spain, Eduardo Polonio's *Al* is the most radical as well as the best example of composing with texts. Such a trend has been accused of widely opening the doors to the "*camelo*" [conning, deceit, fraud], but this is always possible, even in the most seemingly serious approaches as that of the stochastic processes, and its actual possibility [that of conning, deceit, fraud] does not invalidate, *per se*, an artistic trend. A completely magical position clearly allows the possibility of mystification and mythologisation [*mixtificación y mitificación*]. In this sense, it is curious to note Stockhausen's evolution from his first utterly rationalistic phase to the complex combination of the magical, bewitching formulae, cheap orientalism [*orientalismo para andar por casa*], 'hippyism' [*hippismo*]

and other elements present in a work (which is nevertheless very beautiful) like *Stimmung*. This new "return of the warlocks", which has occurred profusely in the United States and in Europe, does not rule out a high level of technification and the application of live electronic means. This points to a clash between two types of magical thinking: the type that will reject technology as belonging to a state of ideas incompatible with the wishes of intellectual, moral and social lifestyle liberation, and the type which will use technique as an ally of magical communication, within which tensions will emerge as a result of the contradiction between its elements. In fact, this division is being produced among the most radical magicists [*magicistas*] of the Californian coast and the more relaxed ones, a conflict that has even affected pop music.

Despite this, the efforts for a technologically aided magicism [*magicismo*] have led to a number of tendencies that are no longer purely rational or intuitive: the cosmological or syncretic tendencies. These seek to establish a synthesis, which might provide an insight into the world of today, between different techniques and various ideologies. Their origins are to be found in Stockhausen's *Telemusik* and, especially, in his *Hymnen*. In the latter work, the German author aims to create a synthesis of the sounding and cultural elements of the world through the electronic manipulation of national anthems and folklore. Various techniques, combined through the employment of *collage*, and diverse ideologies, as befits a syncretic attempt, coexist here, the nature of the aesthetical outcome being accordingly ambiguous. Luis de Pablo's works such as *We* or *Tamaño natural*, syncretically providing (through the use of folkloric elements, linguistic elements, etc.) an image of the world and Spain respectively, are Spanish examples of this trend. For these authors all the sonorous and musical materials of the present and the past can participate in the production of the musical work. As in the case of composition with texts and *collage* in general, the ease that this trend offers to "*cameleo*" [conning] is alleged, but likewise, this alone does not invalidate it. Its biggest obstacle might be the utopian character implied in creating works on such a large scale and the ambiguity of its aesthetic nature; both elements coincide with those present in all the tendencies, syncretic or not, that attempt to explain or represent the cosmos in a musical work, as in the case of Almeida Prado's *Cantus creationis* or of Horacio Vaggione's *Modelos de universo*. A problem similar to that of the complex Xenakian mathematics is posed: the perceptive limitations of the ear.

Anyway, what can easily be seen in the latest musical trends is a growing influence of Eastern thought. In this sense one can say that the technical 'aggression' the West has carried out on the East has its counterpart in an ideological 'aggression' in the opposite direction. And it is legitimate to wonder if the adoption of certain aspects of Eastern thought by Western writers, with some honourable exceptions which will surely include Cage, will not have the same masquerade appearance [*aspecto de mascarade*] that the superficial adoption of Western uses and techniques in African or Asian cultures represents. This is debatable, as we still cannot know the extent to which the Western artist is qualified to fully adapt to Eastern thought, or to which extent Eastern thought is actually needed or can be assimilated into our society. At any rate, and

in view of some historical results, it would not be surprising that, within a few years, the Orientalism of today will appear as *pompier* as Messiaen's, which at the time was also considered very rigorous, a quarter-century ago.

The music of today is struggling, as it has always done, between two trends: one that considers music to be a rational discipline belonging to scientific thinking and one that sees it as an empirical and intuitive activity, belonging to magical thinking. Among them, there are also, as always, a series of gradations, nuances and synthetic attempts. The real and fascinating problem is that our music, the music of today, that of all the previously mentioned and other omitted authors - as this study did not intend to be an assessment or a catalogue - continues to pose the basic problem of human artistic creativity and its adaptation, day by day and hour by hour, to the conditions of the world in which it is produced and the variations of the society from which and for which it develops. From an ideological and technological point of view, the dying character [*carácter agónico*] of musical creation gives rise to two distinct classes of authors: those who adopt a position and slowly evolve within it to create a coherent and harmonious work (the case of Boulez, Xenakis, Berio, etc. and, in Spain, Ramón Barce, Carmelo Bernaola, etc.), and those who show a to-ing and fro-ing [*vaivén*] between several tendencies to create a varied and rich work (the case of Stockhausen, Cage, Kagel, etc., and in Spain, Luis de Pablo). There is no hierarchy of values between them, just as there is none between the various tendencies reported in this study: a work of art can appear in any place or at any moment without being bound by the tight corset of more or less academic classifications. In this study, the names of some composers are repeated more often than others and some important authors have not even been mentioned; this does not imply value judgements either, as what I have described are tendencies and not composers, and the fact that one of them may appear linked to several [musical trends] does not imply any sort of merit or demerit.

Contemporary music is no longer the technical and ideological monolith that still persists as an image in the mind of many fans and critics. One could even wonder if it ever was as extremely [monolithic] as they believe. Perhaps in the most extreme serial phase, but even then the personality of the genuine creators transcended in a clear and distinct manner. The music of today gives us the image of what the music of tomorrow may be, but the future is not so interesting as, for any creator, the future is [takes place] today. The current techniques, aesthetics and ideologies of the international musical panorama are outlined here, and if it is true that the technical means of a determined society cannot always measure up to its aesthetics, they can, however, measure up to its ethics.

## **1993 - La creación musical como imagen del mundo entre el pensamiento lógico y el pensamiento mágico**

Señores Académicos:

Comparezco ante el pleno de esta Institución en solemne sesión pública para la lectura del estatutario discurso que tansmutará mi condición actual de Académico Electo en la de Académico Numerario. Y lo hago con la natural perplejidad de alguien que, habiendo asistido a bastantes de estos actos desde la comodidad y el anonimato público, se convierte, de repente, en protagonista de algo que nunca había pensado experimentar desde ese punto de vista tan especial.

Siempre había considerado estas sesiones como algo particularmente impresionante, incluso como asistente, por la belleza del lugar, la precisión y solemnidad del ceremonial y la bien cuidada etiqueta que desarrollan, llevando el acto a un estadio de formalización que revela externamente el grado de importancia intrínseca que el hecho tiene. No otra función tuvieron en origen las más elaboradas y formales etiquetas ceremoniales desde el imperio clásico chino a la corte de Asturias.<sup>21</sup> Y ello es enormemente positivo siempre que la normativa no se convierta en un fin en sí misma, olvidando a qué hace alusión o que sea sólo una cáscara sustitutiva de la relación humana, cosas que en ningún momento ocurren en esta Casa. Y por eso, creedme si os digo que, el hecho de que en el mundo de hoy puedan pervivir ceremonias como ésta, dice mucho a favor de cosas que algunos creen definitiva y desgraciadamente perdidas.

Lo que ya nunca hubiera imaginado es convertirme en el motivo de tal ceremonial. No porque haya sido en algún momento - ni siquiera en las más virulenta juventud - un antiacadémico militante, sino porque no me hubiera imaginado ser llamado a formar parte de esta Institución pese a que, en algunos momentos, ilustres miembros de la misma me lo auguraban. Recuerdo así, que el inolvidable Federico Sopeña me decía siempre que sería académico a los cincuenta e incluso señalaba el sillón que ocuparía. En lo primero, acertó plenamente, ya que esa edad tenía al ser elegido. En lo segundo, afortunadamente, no se cumplió la profecía puesto que no ha sido necesario ningún fallecimiento para la elección. Mi estirpe académica comienza ahora, lo que naturalmente no me exime de sentirme agradecido heredero de cuantos grandes músicos me han precedido en esta institución. También nuestro actual director, el querido amigo Ramón González de Armenzúa, a quien tanto debo en relación al hecho de comparecer hoy ante ustedes, me lo vaticinó en más de una ocasión. Es evidente que tenía más fé que yo. Mi agradecimiento a ambos. También, y en primer lugar, a Don Antón García Abril, Don Cristobal Hálfiter y Don Carmelo Alonso Bernaola que me hicieron el honor de presentar mi candidatura a esta Academia. Y a Don Luis de Pablo y Don Antonio Iglesias que me han acompañado ante este estrado. Y a los restantes miembros de la Sección de Música. Y a todos y cada uno de los académicos con cuya aquiescencia

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<sup>21</sup> Una verdadera etiqueta no es un ceremonial sin objetivo sino una representación social del mundo de cada civilización e incluso cuando se convierte en un código sin aparente referencia a sus orígenes, conserva un valor de metalenguaje formal.

y benevolencia he sido elegido. No me corresponde a mí juzgar los méritos que tenga para ello, de tal manera que les ahorraré un despliegue de falsa modestia - aunque se ha dicho que la falsa es la única forma de modestia realmente tolerable<sup>22</sup> - porque no quiero ofender a los señores académicos suponiendo que me han elegido sin ningún mérito. Alguno tendré, digo yo, cuando lo han hecho. Pero tampoco puedo hacer mía la célebre anécdota de Unamuno<sup>23</sup> ya que no soy tan insensato como para no saber que existen otros muchos méritos iguales o mayores a los míos. Por ello, considero un honor y un maravilloso regalo el favor que me hacéis y a ello solo puedo corresponder diciendo de corazón: “Gracias. Muchas gracias”.

Quiero agradecer también su presencia a todos los que, quitando un rato al ocio de un día festivo, han venido a acompañarme en este trance con el agravante de tener que oírme un discurso y hasta el estreno de una obra. Agradezco a Presentación Ríos el arte con que ha acompañado la entrada solemne y a Polina Kotliarskaia y Francisco Comesaña el esfurzo y cariño que han puesto en el montaje de la nueva obra. Y comprometerme ante los señores académicos a que lo único que pueden esperar de mí en esta nueva etapa es trabajo y entrega. Sé que me habéis hecho un alto honor, pero un honor que no sólo quedará en las tarjetas de visita. Yo no he sabido hacer en la vida otra cosa que trabajar. Y a eso es a lo que vengo aquí. No esperéis que la Academia sea para mi sólo un laurel. Y como el que avisa no es traidor, ya sabéis que vengo a trabajar. A trabajar y a aprender, pues todos y cada uno de los Académicos pueden enseñarme mucho y yo tengo muchísimo que aprender. Ya sé que en el mundo de hoy ya no es posible saber de todo, lo que no me negarán que es una verdadera lástima. Por eso quiero aprender todo lo que me sea posible. Y habiendo escogido un tema de discurso que hace alusión a las artes y a las ciencias, desgraciadamente tan alejadas desde que no se puede saber de todo, quiero ponerlo, como la propia obra que para la ocasión he escrito, bajo la advocación del gran Leonardo que sí pudo compaginarlas de la manera más completa, variada y genial posible. Ya sé que nunca podré parecerme a él ni de lejos. Ello me da mucha envidia, una envidia sana que es la base de la emulación. Y sin emulación no hay trabajo, aprendizaje ni posiblemente vida. Tampoco sin guía. Y todos los viajes iniciáticos lo tienen y el que me apresto a emprender lo es. Todo un Dante escogió a Virgilio; no era mala compañía. Yo sin pretender parecerme al Alighieri, también escojo el mío. Y es que antes de acceder a los misterios, el neófito debe ser iniciado pasando las pruebas. Ya que de música se trata, recordemos *La flauta mágica* y abordemos el sendero con el ánimo de un Tamino pero también con la sencillez de un Papageno, pues de la mezcla de ambos nace la sabiduría. Y de eso sabía bastante nuestro paisano don Miguel de Cervantes. Pero antes de dar el primer paso, permítanme, señores Académicos, que les diga una vez más: “Muchas Gracias”.

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<sup>22</sup> Oscar Wilde.

<sup>23</sup> Con motivo de la concesión de la Cruz de Alfonso XII por parte de Alfonso XIII, don Miguel dio las gracias al Rey por la concesión de una distinción tan merecida. Un poco extrañado, don Alfonso le dijo: Otros a los que se la he otorgado dijeron que era inmerecida. También ellos tenían razón, contestó don Miguel.

Una mentalidad de especialistas, cada vez más dañina y cada vez menos periclitada pero constante,<sup>24</sup> se empeña en separar el campo de las artes del campo de las ciencias, hecho del que únicamente prejuicios se derivan para todos. Situación que es relativamente nueva en la cultura occidental y que para su fortuna no conocieron los griegos ni los menospreciados medievales y que se va afianzando a partir del siglo XVIII. Para la música en particular, este situación es perniciosa pues es quizá el arte que más cercano está de las ciencias y éstas fueron excluidas de facto del mundo de la cultura. En realidad, la propia música, y aún más en nuestro país, corre siempre graves riesgos de ser eliminada, o cuando menos olvidada, en este ámbito. Se da la paradoja de que en un mundo que ha perdido la vieja y útil distinción entre cultura y civilización, y que tiende a considerar cualquier cosa dentro de la cultura,<sup>25</sup> en el mundo de la creación artística tiende a confundirse únicamente con literatura. Más allá de ello, el concepto de arte parece quedar reservado a las artes plásticas. De esta manera la música acaba por no ser cultura ni arte. Y tampoco es estrictamente ciencia aunque comparta con ellas muchas tribulaciones. ¿Qué es entonces la música?. No son definiciones lo que le faltan. De manera provisional y a los efectos de que este discurso pueda servir para completarla cuando lo concluya, aventuraré la mía: la música es un punto de encuentro (sonoro) entre el pensamiento lógico y el pensamiento mágico.

Desde el principio de los tiempos, la aproximación del hombre a la naturaleza y al mundo ha sido un intento de comprenderlo, explicarlo y actuar sobre él. Esto es: tener en cada momento una imagen del mundo. Y no es otra cosa lo que nos ofrece en cada instante cualquier arte o cualquier ciencia. Para ello ha contado el hombre con dos métodos hoy ferozmente enfrentados pero que en otros tiempos tuvieron límites mucho más difusos hasta el punto de derivar en muchos casos uno del otro. Estos son el pensamiento lógico y el pensamiento mágico. El primero es en realidad el método científico, ya que éste no es sólo, como se tiende a pensar, el método experimental sino que infiere a las cosas de sus antecedentes por sus pasos naturales.<sup>26</sup> En cambio, el pensamiento mágico, que hunde sus raíces en otros sectores igualmente profundos y connaturales al hombre, aunque hoy parezcan menos aceptados, necesita un contacto con el mundo de carácter más psicológico o analógico que salta la cadena metodológica de las causas y efectos. Es por ello que el arte ha apelado siempre a lo mágico, puesto que no tiene más remedio que contar con la intuición, y a lo psicológico, que es lo que transcurre por los reinos de lo inefable y que cuenta con algo tan indefinible pero tan imprescindible, por mucho que se haya abusado de ello, como es la inspiración.<sup>27</sup>

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<sup>24</sup> “La propia eminencia de un especialista le hace más peligroso” (Alexis Carrel. *El hombre, ese desconocido*).

<sup>25</sup> La auténtica inflación y banalización de la palabra cultura deberá obligar a no muy largo plazo a utilizar un término nuevo para lo que hasta ahora entendíamos por tal. La incorrecta aplicación del término no solo es un mal uso lingüístico sino que afecta gravemente al hecho de la cultura misma y de los valores que ella sustenta.

<sup>26</sup> El confundir el método científico con el método experimental es un error relativamente moderno que nunca ha sido verdadero pues lo experimental ha coexistido siempre en la ciencia con la especulación teórica. De hecho, incluso un Albert Einstein experimentó muy poco a lo largo de su vida.

<sup>27</sup> En el mismo sentido, la intuición ha jugado un papel decisivo en el campo científico en más de un momento. Incluso se ha pasado del “Dios no juega a los dados” de Einstein al “Dios no solo juega a los dados sino que a veces los arroja donde



La música es, en sus más altas manifestaciones, creación artística. Ello implica previamente que es un medio de expresión y un medio de comunicación. Por consiguiente es también un medio de conocimiento y, como todo conocimiento ofrece una imagen del mundo. La imagen del mundo que tiene el hombre cambia continuamente y se origina en muchos factores, por lo que no podría decirse, con total honestidad, que sólo la ciencia ofrece la imagen del mundo en cada momento por más que pueda ser una de las guías principales. Un científico verdadero como era Jung ya nos advirtió sobre los mecanismos inconscientes, colectivos y arquetípicos de nuestra mente. No perdamos de vista que los resultados de la ciencia no sólo cambian en el tiempo sino que, incluso algo que era legítimamente ciencia puede convertirse con el tiempo en mito, como lo pueden demostrar desde el sistema ptolomeico<sup>28</sup> a la alquimia. La ciencia aprende de sus errores y procede tanto por la posibilidad de falsabilidad de las teorías como por cambios de paradigma pues no voy a ser yo quien va a mediar entre Popper y Kuhn.<sup>29</sup> También procede por la mezcla de la experimentación y la inferencia lógica y deductiva y, mal que les pese a algunos de sus adeptos, opera con un elevado grado de inspiración aunque la llamaremos sólo intuición.

Las relaciones entre ciencia y música parecen más evidentes que en otras artes aunque no creo que en ninguna pudieran excluirse. Otro ejemplo de arte y ciencia sería la arquitectura, tan ilustremente representada en esta Academia, aunque no fuera más que por su propia tecnología. Y no olvidemos que en la raíz etimológica, la *techné* griega designaba precisamente al arte.

La base físico-matemática de la música es real, y únicamente se puede perder de vista porque el lenguaje, o la jerga peculiar, de la música no es sino una traducción de los lenguajes físicos y matemáticos a un ámbito particular. Un músico puede creer que no sabe nada de esas ciencias pero las utiliza en su lenguaje armónico, tímbrico y contrapuntístico de cada día. En realidad procede, por usar un símil en boga, como un ordenador al que utilizamos según nuestro lenguaje pero que opera traduciéndolo al suyo propio que permanece arcano, por lo general, para el usuario, lo que no le impide servirse de él. También el músico cuando usa el complejo lenguaje de la ciencia musical resulta incomprensible para el profano hasta que no existe la traducción sonora de la obra y entonces sólo lo es a través de las sensaciones físicas y su traducción intelectual y sensorial.

En, prácticamente, todas las culturas hay una correlación mágico-científica entre el nacimiento de las matemáticas, entendidas sobre todo como número, y el de la música. No olvidemos que hasta que se convierte con los griegos en geometría y luego con los árabes en álgebra, la matemática es ante todo número, incluso número mágico. Ya lo decía Isidoro, el santo hispalense: “Quita a las cosas el número y perecerán”. El ejemplo más difundido es el del griego Pitágoras, tan

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no pueden verse” de Stephen Hawkins. Norman Mermin asegura que el experimento EPR (Einstein-Podolsky-Rosen) está tan cercano a la magia como a cualquier fenómeno físico conocido. Dicho experimento implica que si la mecánica cuántica se completa los resultados a los que conduce son acausales.

<sup>28</sup> Independientemente de su veracidad, el sistema copernicano no sustituyó al ptolomeico porque fuera más cierto sino porque representaba mejor el espíritu de su época.

<sup>29</sup> Con la mirada de un profano las diferencias entre Popper y Kuhn parecen salvables en una síntesis pues son más metodológicas, y sobre todo teóricas, que otra cosa.

estudioso del monocordio como de los números y para quien no había discrepancia entre el científico y el místico que se encarnaban en su persona.<sup>30</sup> Pero podríamos hablar del origen de la música hindú<sup>31</sup> o de la relación mítica entre lo sacro y la matemática en el nacimiento de los Liu chinos.<sup>32</sup> Lo cierto es que la visión científica del mundo grecorromano, siempre escindida entre el idealismo platónico y la lógica aristotélica, se corresponde muy exactamente con su visión musical y esa correspondencia no sólo no es extraña sino absolutamente necesaria y repetible en todas las épocas. Veamos, si no, cómo el pensamiento religioso medieval impregna tanto a la ciencia como a la música de su tiempo. No es que les impida progresar, ya que nadie puede negar el valor de la música del medievo ni hoy se cuestiona ya la ciencia de la época, sino que una sociedad teocrática impone sus reglas del juego y si la ciencia no puede circunloquiar a la teología tampoco la música se hace para el placer del oído humano como bien lo demuestra la célebre decretal de Juan XXII.<sup>33</sup> Pero no por citado deja de ser menos cierto el hecho de que en el Quadrivium medieval figuraban juntas la música y la matemática. La crisis religiosa del renacimiento, con la irrupción del humanismo, obedece a un cambio de paradigma que si en la ciencia tiene a Copérnico, Galileo o Kepler<sup>34</sup> como precursores, en la música los tiene igualmente en los maestros de la generación de Monteverdi. Unos y otros sólo preparan un cambio radical que se produce ya en el barroco con el paradigma newtoniano.

Para los amantes de las analogías resultará muy claro que una construcción tan compleja y ordenada como es la armonía tonal-funcional se corresponde con el paradigma newtoniano y la ley de gravitación universal. Pero no es tanto una analogía o una consecuencia sino una correspondencia que deriva de una única o primordial imagen del mundo que no tiene más remedio que aplicarse a todo, sea cosmología o música. Y de esta misma manera el pensamiento no sólo newtoniano sino también el cartesiano están presentes en la música de su momento.

La tecnología y el mecanicismo acaban reflejando el desarrollo de la música instrumental frente al predominio vocal hasta el renacimiento.<sup>35</sup> Lo cual favorecerá el aspecto de materia abstracta que la música tiene frente a la materia literaria de otras artes. Bach lo atestigua. Lo que no impide

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<sup>30</sup> Según Pitágoras “el número es el que rige las formas y las ideas y es la causa de los dioses y los demonios”.

<sup>31</sup> En el fondo de la cosmología hindú existe una consideración del mundo como unidad vibratoria. En el Vedante el sistema de concordancias musicales se extiende al ritmo de esas estaciones, los puntos cardinales y todos los fenómenos naturales e incluso sociales. Incluso en el período más clásico y avanzado, cada raga tiene su significación psicológica pero también cosmológica.

<sup>32</sup> El nacimiento de los doce Liu y de sus cinco modos que dan origen a setenta tonos, tiene una base matemática muy parecida a la pitagórica y otra mística no lejana de la mentalidad de la música hindú por muy diferentes que sean sonoramente ambas culturas.

<sup>33</sup> En realidad subraya la función litúrgica de la música y su realidad al servicio del culto divino y no del gusto o el placer humanos.

<sup>34</sup> El concepto de Harmonices Mundi y de la armonía de las esferas propugnado por Kepler no está lejos de la unidad de vibración hindú. También creía en los arquetipos como lo demuestra su afirmación de que “sin duda los arquetipos de estas figuras existen en la mente de Dios creador y comparten su eternidad”.

<sup>35</sup> El compromiso entre necesidad estética y desarrollo tecnológico está ilustrado maravillosamente a lo largo de la historia. Uno de los ejemplos más flagrantes es el del final del renacimiento en el que una necesidad estética de expansión de la música instrumental y el desarrollo de las escuelas de constructores de violines se dan la mano. Igual podría ocurrir con el desarrollo del piano de concierto a lo largo del XIX, más concretamente a lo largo de la carrera de Liszt, en el que cambio estético y tecnológico se van entrelazando inextricablemente. Y no digamos ya entre la aparición de una necesidad estética de la música electroacústica y el desarrollo paralelo de la cinta magnética y los generadores artificiales de sonido.

que a partir de Kant, que creía tener implantada en su interior la ley moral como si de un chip se tratara,<sup>36</sup> y del irracionalismo alemán posterior, la música no inicie otro proceso de contenido literario en el romanticismo. Romanticismo que no equivale, como corrientemente se dice a todo el siglo XIX, sino a un período muy estricto y temprano del mismo, pues en una segunda etapa hay una revolución científica e industrial que se reflejará especialmente en la música de un segundo romanticismo o romanticismo burgués y en los propios nacionalismos.

No deja de ser sintomático que al final del siglo XIX, ya cada una por su lado, al menos aparentemente, tanto la física como la música creyeran que habían acabado su evolución y sólo les quedaban cuestiones de detalle.<sup>37</sup> En realidad era así contemplado desde sus puntos de vista y resulta imposible incluso desde hoy adivinarles una salida desde aquella concepción. Ambas, sin embargo, se encontraban al borde de verdaderas revoluciones que casi no es necesario mencionar. Y aunque no sea muy útil señalarles correspondencias exactas, el mundo de la relatividad y el de la física cuántica sale de una especulación y de una experiencia humana que no es distinta de las que producen la atonalidad, el dodecafonismo o el serialismo. Más tarde la física subatómica y los quarks tienen mucho que ver con el azar cagiano,<sup>38</sup> mientras que los procesos estadísticos en la ciencia o el mundo de los ordenadores están relacionados con posiciones estocásticas de raíz xenakiana. Por ello no es de extrañar que la nueva física del caos haya atraído a algunos músicos, entre los que me cuento, a un posible y totalmente nuevo replanteamiento de las relaciones entre música y ciencia, incluso sin tener que afectar al concepto de belleza.<sup>39</sup> Pero a la física del caos tendremos que volver más adelante pues nuestro discurso no tiene más remedio en este momento que abrir un nuevo campo de especulaciones.

Describir la música sólo desde sus correlaciones con la ciencia no es incorrecto pero si limitado, al menos desde el objetivo que aquí me he propuesto. La música es también un lenguaje expresivo y comunicativo que nace y se dirige a y desde las raíces más profundas del hombre a través de los sentidos, el del oído fundamentalmente, y de la propia mente. Por hacer un guiño al mentor que invoqué para este periplo: "L'arte è cosa mentale". Es quizá por ello que se ha planteado para la música y para todo arte la pregunta de su utilidad, cosa que la ciencia teórica o verdaderamente creativa también ha conocido y que no merece más respuesta que la que

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<sup>36</sup> En la *Crítica de la razón práctica* afirma solemnemente lo siguiente: "Dos cosas llenan la mente de respeto y admiración renovados y crecientes: los cielos estrellados que hay por encima de mi y la ley moral que llevo dentro".

<sup>37</sup> James Clark Maxwell llega a decir: "Dentro de pocos años se habrán estimado con mayor o menor precisión todas las constantes físicas importantes de tal modo que a los hombres de ciencia no les quedará más ocupación que añadir decimales a esas medidas".

<sup>38</sup> Jacques Monod acaba su célebre libro *El azar y la necesidad* de la siguiente, casi apocalíptica manera: "Se ha roto la antigua alianza: el hombre sabe al fin que no está solo en el universo inmenso e indiferente, de donde ha surgido por azar. Ni su deber ni su destino están escritos en ninguna parte. Puede escoger entre el Reino o las tinieblas". La idea arranca incluso de tan lejos como Demócrito de Abdera cuando afirma que "todo lo que existe en el universo es producto del azar y la necesidad", frase que impresionó tanto a Monod como para tomar el título de su libro.

<sup>39</sup> En *Icon and Idea*, Herbert Read nos da una hermosa visión del caos y la belleza cuando dice: "La belleza no es el ideal de la humanidad que a menudo pensamos hoy sino que nació como medida; como reducción del caos de las apariencias a la precisión de los símbolos lineales. Simetría, equilibrio, división armónica, medición de intervalo: eran sus características abstractas".

Faraday diera a Gladstone.<sup>40</sup> Porque ante la utilidad de los mercachifles o los políticos está la utilidad del hombre en su divinidad como ser humano que también refleja la frase de Eliot.<sup>41</sup>

Por muy paradójico que pudiera parecer, es a través de su responsabilidad utilitaria como la música recibe buena parte de sus aportaciones del pensamiento mágico. Poderes curativos, aplicaciones bélicas, incidencias en las ceremonias religiosas, capacidades hipnóticas, usos lúdicos y toda clase de utilidades se le han dado a la música e incluso se le continúan dando hasta nuestros días. Pero además, en su calidad única de música, siempre ha estado conectada con el pensamiento mágico que comparte con el pensamiento científico una profunda creencia en el orden básico del mundo;<sup>42</sup> es en la metodología y en la manera de obtener conclusiones en lo que difieren. No hay que recurrir al mundo fundamentalmente mágico de las culturas chamánicas. Las más elevadas culturas del planeta tienen en sus orígenes musicales un aspecto místico y mágico que afecta a la manera de producirse la música, a sus reglas y a sus significados. Una y otra vez, en recurrencias temporales, la teoría *degli affetti*, que tanto éxito tiene en el prebarroco, aparece tanto en los significados expresivos de los modos griegos, después de los eclesiásticos, como en la mística de las tonalidades en el sistema armónico tonal-funcional o en la fundamental creencia en los efectos psicológicos de la música que tenían los románticos. Porque, no seamos ingenuos y caigamos en la tentación de pensar que todo eso afecta únicamente a las músicas aplicadas, también lo hace y mucho a la música considerada como una creación pura. Y es que, aunque no nos cansemos de defender los aspectos científicos de la música en una doble vertiente de ciencia en general y de ciencia musical, la verdad es que la música no se queda sólo en una investigación empírica y lógicamente mensurable. Ciertamente que cristaliza en una forma sensible, forma que es importantísima porque es a la vez su contenido, ya que la identificación de Levi-Strauss es aún perentoria en la música. Y es que esa forma sensible es comunicable y es abstracta; se integra de lleno en el universo de los valores. Y los valores, como ya afirmó un distinguido filósofo de la Gestalt, no son sino que valen. Posiblemente esto es lo que ha irritado a algunos filósofos en relación a la música. Se irritó Platón en su aburrida *República* sin artistas. Se irritaron los enciclopedistas, que la emprendieron con Rameau, y se han irritado los marxistas como Lukacs<sup>43</sup> [sic] que se esfuerzan en la neta distinción entre la forma y el contenido, algo que saben explicar en la literatura, pero que se les escapa por completo en la música. El propio Wittgenstein, que situaba los límites del mundo en los límites del lenguaje, no acababa de comprender que por su naturaleza el lenguaje de la música es un meta-lenguaje. Ni siquiera basta del todo ser un filósofo músico como Adorno, cuya filosofía de la historia apunta hacia una sociología del arte. Adorno creía que a través de las obras musicales se descubren el tipo de sociedades que las producen. Unos años más tarde, Carl Dalhaus [sic] opina exactamente lo

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<sup>40</sup> Gladstone, entonces ministro de Hacienda, preguntó a Faraday sobre si la electricidad tenía alguna aplicación práctica. El científico se limitó a contentar: "Un día, señor, podrá gravarla con impuestos".

<sup>41</sup> Dice Eliot: "Pocas cosas de las que pueden ocurrirle a una nación son tan importantes como crear una nueva forma de verso".

<sup>42</sup> "Ciencia y magia tienen en común la fe en el orden como principio de todas las cosas. Difieren en lo que constituye sus raíces" (Sir James Frazes. *La rama dorada*).

<sup>43</sup> György Lukacs ha llegado a afirmar que "la naturaleza es una categoría social" (en *Historia y conciencia de clases*).

contrario, que a través de las sociedades se conocen las obras que producen. Adorno en su *Sociología de la Música* no analiza las audiencias por clases sociales sino por comportamientos. Esto es un logro, pero lleva una lógica implacable que no consigue tanto una síntesis como una tautología, ya que las opiniones del autor acaban por ser inverificables,<sup>44</sup> como la que liga el bitematismo de la forma sonata beethoveniana con las íntimas contradicciones del capitalismo naciente. Una bella metáfora, sin duda, pero no es científica sino absolutamente mágica como pensamiento, algo que mi viejo maestro don Theodor no hubiera sospechado. Tenía una gran capacidad de reflexión pero no era ajeno a su propio momento histórico como el Angelus Novus<sup>45</sup> de su amigo Walter Benjamin. Por eso se equivocó tan clamorosamente con Stravinski. Y es que una progresión estética sólo se da cuando es refutable, igual que ocurre con la teoría de la ciencia de Popper, porque no se puede pensar que una forma por su sola ubicación temporal sea progresiva.

Pero volvamos al problema de los valores, insoslayable en cualquier planteamiento estético, que es el principal escollo para un planteamiento exclusivamente científico de la música. ¿Qué es lo confiere valor a la obra musical más allá de su configuración estructural? Ahí caemos de lleno en el pensamiento mágico puesto que la diferenciación del valor está precisamente en todo lo exterior a esa configuración estructural que, no obstante, es imprescindible para que tales elementos externos se den. Eso es lo que hace, por citar un ejemplo manido, que una obra de Mozart sea superior a otra de Salieri compuesta de la misma irreproachable manera. Eso tan absolutamente mágico y acientífico que llamamos talento, o mejor, genio.

Si de algo puede servir mi experiencia personal como compositor, no puedo cuando menos de confesar que por muy estructurada y pensada al milímetro que esté una obra, ella misma va conduciendo al autor hacia puntos en los que antes no había pensado. Composer es un proceso muy consciente pero, al propio tiempo, totalmente intuitivo. Todos los compositores, creo, tenemos la experiencia de que, después de un arduo trabajo, de repente y sin que nos demos cuenta, pues entonces cesa de inmediato, nuestros mejores momentos son aquellos en los que dejamos de componer nosotros, es ELLO lo que compone. Y para eso no hace falta recurrir a Dios ni a las Musas sino a las potencias creativas de la mente<sup>46</sup> y la sensibilidad humanas que, hoy por hoy, pertenecen de lleno al pensamiento mágico aunque se cimenten en el pensamiento lógico.<sup>47</sup>

Tal vez debiera justificar por qué creo que la música es el arte en que se da con más crudeza el punto de encuentro entre el pensamiento lógico y el pensamiento mágico. Opino que tiene que

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<sup>44</sup> Sólo una mente tan clara como la del matemático Gödel percibe ese fenómeno cuando afirma: "Es imposible demostrar la consistencia de un sistema deductivo usando razonamientos susceptibles de ser representados dentro de ese sistema". Aunque es evidente que Gödel se refiere a un sistema lógico-matemático, creo que el razonamiento es pertinente (y urgente trasladarlo) a las ciencias sociales.

<sup>45</sup> El ejemplo del Angelus Novus de Benjamin se refiere a la filosofía de la historia y usa como símil un cuadro con ese título de Paul Klee en el que un ángel mira hacia atrás pero arrastrado hacia delante por un fuerte vendaval (el viento de la historia).

<sup>46</sup> Y ello sin necesidad de ser tan drástico como José Manuel Rodríguez Delgado cuando afirma que "la mente surge cuando, por medios naturales, los símbolos dan forma a las neuronas" (*Brain and Mind*).

<sup>47</sup> Y como la imaginación produce formas de objetos desconocidos, la pluma del poeta los metamorfosea y les asigna una morada etérea y un nombre (William Shakespeare, *El sueño de una noche de verano*).

ver con el hecho de que la música es fundamentalmente tiempo, y el tiempo es precisamente la base de ambos pensamientos. De todas maneras, y aunque pueda parecer paradójico, es el pensamiento mágico el que antes y con mayor gusto trabajó conscientemente con el tiempo. El pensamiento lógico pareció prescindir de él en las ciencias cuando Aristóteles declaró que “el tiempo es simplemente la medida del movimiento”. Concepto que ha llegado casi sin variaciones hasta después de Einstein y hasta que la microfísica y la macrofísica empezaron a volcarse con la indeterminación, la estadística y hasta los fallos en el sacrosanto principio de causalidad. Hoy, el saber o al menos percibir qué sea el tiempo, se ha convertido en un problema crucial de la ciencia.

Para lo que nos interesa, en el aspecto musical, el tiempo adopta varios aspectos. No es el menos importante el tiempo lineal corrientemente percibido, aunque sea el más claro. Pero hay también el tiempo interno y el externo, el físico y el psicológico, y muy especialmente la percepción del tiempo. Porque musicalmente el tiempo no es sólo el instante sino que se configura como forma a través de la memoria humana. Sin la facultad de la memoria, la música no puede existir. No ignoro que hay quien defiende una música como objeto fuera del tiempo.<sup>48</sup> También en sentido contrario, quien tiene un concepto de la música sólo como un proceso más o menos aleatorio. Es como el Gato de Chesire que poseía una sonrisa; a no ser que fuera la sonrisa la que poseyera al gato. Pero el tiempo para mí no es ni una ni otra cosa sino el medio articulador de la forma, esto es, del espacio sonoro. Llegar a la música como espacio implica partir de la música como tiempo y por consiguiente investigar en los mecanismos de la percepción temporal. Prácticamente es lo que he hecho a lo largo de toda mi producción, eso sí, desde los más variados puntos de vista.

En definitiva, la música o la composición musical no consisten en otra cosa que en pertrecharse lo más ampliamente posible para un viaje hacia el misterio, alguno de cuyos más pálidos tesoros conseguiremos arrancar si hay suerte y tenacidad. Por eso nunca nos cansaremos de repetir que el compositor debe dominar cuanto más mejor la ciencia tanto de la música como en general. Por eso debe cultivar sin desmayo su intuición, su capacidad creativa y su sensibilidad. A estas alturas resulta ocioso y hasta pernicioso hablar de compositores de gran talento y mala formación o de otros muy sabios, pero sin talento. Una y otra cosa son tan complementarias como imprescindibles, y en el caso de que alguna vez tal dicotomía fuera posible, ya no lo es en un mundo que tiene todo menos inocencia. No hay que dar sólo testimonio del mundo, sin duda una noble función de las artes, sino una imagen del mismo.

Vuelvo ahora a la física del caos que ha revolucionado los últimos años de las ciencias llamadas naturales y que creo muy útil para la creación artística que, de hecho, ya la aprovecha, pues algunas de sus consecuencias, como los fractales, se emplean ampliamente en música electroacústica. Y es útil, no sólo porque irrumpe en el apacible mundo de la ciencia clásica,

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<sup>48</sup> La aspiración de Iannis Xenakis, al menos en los inicios de su carrera, era hacer la música una estructura fuera del tiempo.

incluyendo a Einstein y Planck en él, como el elefante en la cristalería, sino porque de golpe y porrazo se reencuentra con muchos elementos del pensamiento mágico. Cuando Lorentz nos dice que el aleteo de una mariposa en Hong Kong puede producir dos meses después una tormenta en Nueva York, nos describe una de los hechos de la ciencia actual con apariencias plenamente mágicas. Y es útil porque nos ofrece una imagen del mundo lo que, como ya he dicho, es un objetivo, a mi juicio, del arte y por consiguiente de la música. Imagen no necesariamente desordenada, aunque puede que sí de un nuevo orden, ya que caos no equivale a desorden sino a impredecibilidad.

Por poner un ejemplo propio, mi hasta ahora última sinfonía, la sexta, se titula *Imago Mundi* y muy deliberadamente se basa en elementos de la física del caos, desde el concepto de atractor, hasta configuraciones derivadas de la lluvia, las mareas, la lógica de los fluidos, etcétera. Con todas las mutaciones de época y estilo, y por supuesto sin ningún ánimo de comparar cualitativamente, el planteamiento no es distinto del de otra sinfonía sexta, la Pastoral de Beethoven, que da una visión de la naturaleza, una imagen del mundo. Lo único que ocurre es que la visión de la naturaleza beethoveniana corresponde a la filosofía, más que a la ciencia, de la *Aufklärung*, y la mía a otro concepto de la naturaleza muy distinto, de tal suerte que cambia las formas sensibles resultantes de la misma manera que pasamos de la fenomenología trascendental para acabar en una fenomenología fenomenológica, valga la tautología, aunque sólo sea porque acaba con la filosofía como reino de significaciones. Y es que, si ya no es posible un arte que prescindiera de la física (¿es que alguna vez lo ha habido?) ya no hay una filosofía que prescindiera de la física pues la filosofía ES hoy física.<sup>49</sup> La música no prescinde así del planteamiento científico o lógico como no prescinde del pensamiento mágico: “Buda, padre de los dioses, reside tan cómodamente en los circuitos de un ordenador digital o en el lenguaje de un mecanismo de transmisión, como en la cumbre de una montaña o en los pétalos de una flor”.<sup>50</sup>

Es ahora, como la vieja serpiente Ouroboros que reposa en el fondo de todas las ciencias y de todas las magias, cuando volvemos al principio de mi discurso, donde aventuraba una definición de la música como punto de encuentro (sonoro) entre el pensamiento lógico y el pensamiento mágico. Después del periplo iniciático podríamos completar la definición diciendo que la música es un punto de encuentro (sonoro) entre el pensamiento lógico y el pensamiento mágico, capaz de obtener una forma sensible en el tiempo que crea un espacio comunicable como imagen del mundo. Puede parecer complicado, pero no son otra cosa obras como la *Misa del Papa Marcelo*, el *Arte de la fuga*, la *Sonata “Hammerklavier”*, el *Concierto para clave y cinco instrumentos* y *La marteau sans maître*, amén de todas las demás obras, maestras o fallidas, que los verdaderos compositores han creado. En definitiva, y como en cualquier otro proceso de comunicación, es el

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<sup>49</sup> El propio Max Born dejó escrito en su Autobiografía: “Ahora estoy convencido de que la física teórica es la verdadera filosofía”.

<sup>50</sup> Robert Pirsig: *Zen and the art of Motorcycle Maintenance*.

receptor el que acaba haciendo suyo el mensaje, se convierte en él. La música realmente sois vosotros mismos. “Vosotros sois la música mientras la música suena”. Eliot dixit.<sup>51</sup>

Ahora, tras haber recorrido los vericuetos de la iniciación, más cercano a Papageno que a Tamino, debo traspasar el último umbral. Y al igual que el Dante deja la mano en su mentor Virgilio a las puertas de un paraíso al que sólo Beatrice puede conducirlo, a mí me toca salir de ese paraíso del que el arte está definitivamente exiliado, como toda obra humana, dejando la mano de Leonardo para tomar por un instante la de Paracelso - otro encuentro mágico-científico - y convenir con él en que “hay otros mundos, pero están en éste”.

Muchas gracias.

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<sup>51</sup> “But you are the music while the music lasts” (T.S.Eliot, *Four Quartets*)



## 1993 - Musical creation as an image of the world between logical and magical thinking

Fellow academicians:

I appear at the plenary of this Institution in a solemn public session for the reading of the statutory discourse that will transmute my current condition of Elected Academic into that of Tenured Academic. And I do so with the natural perplexity of someone that, having attended many of these acts from the comfortable position of his public anonymity, becomes, suddenly, the protagonist of something that he would have never imagined to experiment from such a special standpoint.

I had always considered these sessions to be particularly impressive, even as an attendant, given the beauty of this place, the precision and solemnity of the ceremony and the well-kept etiquette that you present, taking the act to a state of formalization that reveals externally the intrinsic degree of significance that it has. The most elaborate and formal etiquettes, from the classical Chinese empire to the court of Asturias did not have, originally, a different function.<sup>52</sup> This is enormously positive as long as the normative does not become an end in itself, something that has never happened in this House [Institution - *Casa*]. That is why you have to believe me if I tell you that the fact that in our current world ceremonies like this still survive, says a lot about things that many believe to be definitely and sadly lost.

I would never have imagined becoming the reason for such a ceremonial [ceremony]. Not because I was ever a militant anti-academic, not even in my most virulent youth, but because I never imagined I could have been invited to become a member of this institution, even if, at certain moments, some of its illustrious members predicted it. This reminds me how the unforgettable Federico Sopena used to tell me that I would become an academician aged fifty and even pointed the chair that I would occupy. He was completely right in the first part of his prediction, as that was my age when I was elected. In the latter, he was fortunately wrong, as no decease has been necessary for my election. My academic lineage starts now but that does not imply, naturally, that I should not feel like a grateful heir of all the great musicians that preceded me in this institution. I am also grateful to our current director, my dear friend Ramón González de Arménzúa, to whom I owe so much in relation to my appearance here today, something he foretold me on many occasions. He evidently had a faith greater than mine. I thank both. Also, and in the first place, I thank Don Antón García Abril, Don Cristobal Halffter and Don Carmelo Bernaola who honoured me by presenting my candidature to this Academy. And Don Luis de Pablo and Don Antonio Iglesias who accompanied me to this platform. And all the other members of the Music Section of the Academy. And each and every one of the academics that made through

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<sup>52</sup> A real etiquette is not a purposeless ceremonial [ceremony] but a social representation of the world, of each civilization and even when it becomes a code with no apparent relation to its origins, it still maintains the value of a formal meta-language.

their acquiescence and benevolence my election possible. I shall not judge the merits that I might have for this honour, so I will spare you all a display of false modesty - even if it has been said that false modesty is the only tolerable one<sup>53</sup> - as I do not want to offend the academicians assuming that they elected me for no reason. I must have had some merit, I assume, when they have chosen to elect me. I do not want, either, to make mine Unamuno's famous anecdote as I am not as insensate as not to know that there are many other merits similar to or greater than mine. That is why I consider it to be an honour and a marvellous present the favour you grant me and to that I can only answer with a wholehearted: Thanks. Many thanks.

I would also like to thank all of those who, taking part of their free time on a non-working day, have come here to accompany me at this juncture with the aggravating circumstance of having to listen to my discourse and to the premiere of one of my works. I thank Presentación Ríos for the grace [artistry] with which she accompanied my solemn entry and Polina Kotliarskaia and Francisco Comesaña for the effort and affection they have put into the preparation of my new work. I would like to express my commitment, in front of my fellow academicians: the only thing you can expect from me, in this new period, is work and dedication. In my life, I have done nothing else but work. And to do so is what I have come here for. Do not expect the Academy to be just a reason to rest on my laurels. And since it is the case that who is forewarned is forearmed, you know that I have come to work. To work and to learn, as all and each of the academicians can teach me a lot and I have a lot to learn. I am aware that in our current world it is not possible to be knowledgeable about everything, but that is a real pity. That is why I want to learn as much as possible. And having chosen a subject for my discourse that alludes to the arts and the sciences, so sadly distant since we cannot know about everything, I want to place it, like the work that I have composed for the occasion, under Leonardo's advocacy, as he managed to combine them in the fullest, most varied and brilliant possible way. I know that I will never resemble him, not even remotely. That makes me envious, a healthy envy that is the basis of emulation. And without emulation there is no work, learning and possibly life. Nor without a guide. All initiatory journeys have one and the one I am about to start is a journey of discovery. Dante had Virgil, who was not bad company. And, without attempting to resemble Alighieri, I also choose mine. But before accessing the mysteries, the neophyte must be initiated passing his tests. And as we are dealing with music, let us remember the *Magic Flute* and start the journey with the courage of a Tamino but also with the simplicity of a Papageno, as it is from their mixture that wisdom arises. Miguel de Cervantes knew a lot about that. But before we take our first step let me, fellow academicians, say once more: Many Thanks.

A specialist mentality, increasingly harmful and less outmoded but continuous,<sup>54</sup> insists on attempting to separate the field of the arts from that of the sciences, an attempt that has rather damaging consequences. This situation is relatively new in Occidental culture; it was fortunately

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<sup>53</sup> Oscar Wilde.

<sup>54</sup> "The sheer eminence of a specialist makes him more dangerous" (Alexis Carrel – *El hombre, ese desconocido*).

unknown for the Greeks or the despised medievals [*medievales*] but it has taken hold after the eighteenth century. In the particular case of music, this situation is rather pernicious as music probably is the artistic expression that more closely relates to the sciences, which have been excluded *de facto* from the world of culture. In reality, music itself, especially in Spain, has always had a high risk of being eliminated from, or at least forgotten in, the sphere of culture. We face the paradox that in a world that has lost its old and useful distinction between culture and civilization,<sup>55</sup> and that tends to consider anything as culture, culture equals exclusively literature in the case of artistic creation. Beyond that, the concept of art seems to be reserved for visual arts. Consequently music ends up not being culture or art. And nor is it strictly science, even if it shares with it many tribulations [*tribulaciones*]. What is music then? There are many definitions. Provisionally and with the intent that this discourse, once finished, might serve to complete it, I propose mine: music is the (sonorous) meeting point between logical and magical thinking.

From the dawn of times, the human approach to nature and the world has been an attempt to understand it, explain it and act on it. That is: to have at each specific moment an image of the world. And it is not a different end that arts and sciences serve. In order to do so, man has had two different methods, ferociously confronted today but which had vague boundaries in the past, to the extent that, in many cases, they were mutually derived from each other. These are logical and magical thinking. The first one is, in reality, the scientific method, and this is not only, as we tend to believe, the experimental method but that which infers things from their antecedents through their natural processes.<sup>56</sup> In contrast, magical thinking sinks its roots in other elements equally profound and intrinsically natural to humans, even if they seem to be less accepted today, it requires a contact with the world of a rather psychological or analogical order that does not obey the methodological chain of causes and effects. That is why art has always appealed to the magical, as it has no option but to count on intuition, and to the psychological, which is what takes place in the domains of the ineffable and depends on something as indefinable as it is essential, even if it has been frequently misused as a concept, as inspiration.<sup>57</sup>

Music is, in its highest manifestations, artistic creation. That implies that it previously was a means of expression and communication. It also is, consequently, a means of knowledge and, as all knowledge does, it offers an image of the world. Such an image changes continuously and is determined by different factors, as a result we could not say, with full honesty, that only science can provide an image of the world, even if it is one of its principal guides. As authentic a scientist

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<sup>55</sup> The real inflation and trivialisation of the word culture will shortly make necessary the employment of a new term to refer to what we used to understand as culture. The incorrect employment of the term not only is a bad linguistic use but it severely affects culture and the values that it supports.

<sup>56</sup> The confusion of scientific and experimental methods is a rather modern mistake that has never been true, as the experimental has always coexisted in science with theoretical reflection. As a matter of fact, even Albert Einstein did not experiment much throughout his life.

<sup>57</sup> In the same sense, intuition has played a key role in science in many occasions. We have even moved from Einstein's "God does not shoot craps" to Stephen Hawkins' "God does not only shoot craps but sometimes he shoots them from a place we cannot see". Norman Mermin asserts that the EPR (Einstein-Podolsky-Rosen) experiment is as close to the magical as it is to any known physical phenomena. That experiment implies that if quantum mechanics are completed they would lead to a-causal results.

as Jung already warned us of the unconscious, collective and archetypal mechanisms of our mind. We should not lose sight of the fact that scientific truths do not only change historically but that even something that was legitimately scientific might eventually become mythical, as demonstrated by the Ptolemaic system<sup>58</sup> or alchemy. Science learns from its mistakes and proceeds both as a result of the possible falsifiability of its theories and the changes of paradigm - I will not be the one to mediate here between Popper and Kuhn.<sup>59</sup> It also proceeds through the mixture of experimentation and logical and deductive inference and, even if many of its adepts might dislike this, science operates with a great deal of inspiration, usually referred to as intuition.

The relationships between science and music seem to be more evident than those taking place with other forms of artistic expression, even if they are common to all. A further example of the connection amid art and science is provided by architecture, at least by its technological means, which is so illustriously represented in this Academy. And let us not forget that etymologically, the Greek word *techné* designated art.

The physical-mathematical basis of music is real and it can only be lost sight of because the language of music, its particular jargon, is nothing but the translation of the mathematical and physical languages to a specific sphere. A musician might believe that he knows nothing about those sciences but he is daily employing them in his harmonic, timbral and contrapuntal terminology. In reality it works, to use a trendy metaphor, as a computer that translates our language into its own, which remains arcane, in general, to the user. The same applies to the musician when he employs the complex language of musical science: it might seem incomprehensible for the profane until it is actually translated into the sounding rendition of the work and then it is only intelligible through physical sensations and their intellectual and sensory translations.

Almost all cultures share a magical-scientific correlation between the birth of mathematics, mainly understood as number, and that of music. We should not forget that until it becomes geometry with the Greeks and algebra with the Arabs, mathematics are essentially numbers, even magical numbers. As Isidore, the saint from Seville, used to say: “take the number from things and they will perish”. The most notorious example is that of the Greek Pythagoras, who studied as much the monochord as he did numbers, not recognizing any discrepancy between the scientific and the mystic, which he both embodied.<sup>60</sup> But we could also discuss the origin of Hindu music<sup>61</sup> or the mystical relationship between the sacred and the mathematical on the birth

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<sup>58</sup> Independently of its veracity, the Copernican system did not replace the Ptolemaic system because it was closer to the truth but because it represented better the spirit of the time.

<sup>59</sup> From my profane understanding the differences between Popper and Kuhn seem solvable through a synthesis, as they are more methodological, and above all theoretical, than anything else.

<sup>60</sup> According to Pythagoras “the number rules the forms and the ideas and it is the cause of gods and demons”.

<sup>61</sup> On the basis of Hindu cosmology we find the consideration of the world as a vibrating unity. In the Vedanta the system of musical concordances is extended to the rhythm of the seasons, the cardinal points and the natural and even social phenomena. Even in the most classic and advanced period, each raga has its psychological but also cosmological meaning.

of the Chinese Liu.<sup>62</sup> The truth is that the scientific vision of the Greco-Roman world, always divided between Plato's idealism and Aristotle's logic, has an exact correspondence with its music, a correspondence which is not only not strange but also necessary and repeatable on all periods. We could analyse, for instance, how the religious medieval thinking impregnates the science and music of the time. It is not that it does not allow them to progress, as nobody can negate the value of medieval music when not even its scientific developments are being questioned today. But a theocratic society imposes its rule: if science is not allowed to make a circumlocution to theology, music is not created to please the human ear, as demonstrated in John XXII's famous decretal.<sup>63</sup> Furthermore, the joint appearance of music and mathematics on the medieval Quadrivium, does not become less relevant just because it is mentioned. The religious crisis of the Renaissance, with the irruption of humanism, is the result of a change of paradigm that, if in science is exemplified by the precursory work of Copernicus, Galileo or Kepler,<sup>64</sup> in music it is equally so by the masters of Monteverdi's generation. All of them prepare a radical change that takes place in the baroque period with the Newtonian paradigm.

The lovers of analogies will clearly understand that a construction as complex and ordered as tonal-functional harmony corresponds to the Newtonian paradigm and to the law of universal gravitation. But is not so much an analogy or a consequence as it is a correspondence that derives from a sole and primordial image of the world that must be applied to everything, be it cosmology or music. In the same way, accordingly, Newtonian and even Cartesian thinking is present in the music of their time.

Technology and mechanistic thinking end up reflecting the development of instrumental music against the vocal predominance up to the Renaissance.<sup>65</sup> This will determine the implicit sense of abstract matter that music has when compared to literature or other artistic expressions. Bach testifies this. That does not prevent music from initiating, after Kant,<sup>66</sup> who believed to have the moral law installed within as a sort of chip, and after the following German irrationalism, a new process that employs, programmatically, literary contents in Romanticism. A Romanticism that does not equal, as we usually believe, the whole nineteenth century, but an early and short part of it, as in its second half there is a scientific and industrial revolution that will be reflected in the

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<sup>62</sup> The birth of the twelve Liu and their five modes that originate seventy tones has a very similar mathematical basis to the Pythagorean theories and another mysticism which is not far away from the mentality of Hindu music even if both cultures are poles apart sonorously.

<sup>63</sup> In reality it stresses the liturgical function of music and its role serving sacred cult and not human pleasures.

<sup>64</sup> The concepts of Harmonices Mundi and of harmonies of the spheres advocated by Kepler are not far away from the Hindu idea of a vibratory unity. Kepler also believed in archetypes as demonstrated by his statement that "the archetypes of such figures surely exist in the mind of the creating God and share their eternity".

<sup>65</sup> The compromise between aesthetic needs and technological developments is amazingly illustrated throughout history. One of the clearest examples is the end of the Renaissance, when a need for an aesthetic expansion of instrumental music and the development of the violin-building schools come together. A similar thing happens with the development of the concert piano during the nineteenth century, more specifically during Liszt's career, in which the aesthetic and technological changes are continuously inextricably interwoven. Not to mention the appearance of an aesthetical need of electro-acoustic music and the parallel development of the tape and the artificial sound generators.

<sup>66</sup> In his *Critique of Practical Reason* Kant solemnly asserts that: "Two things fill our minds with renewed and increasing respect and admiration: the sky full of stars above us and the moral law that runs inside".

music of a second Romanticism or bourgeois Romanticism and in the rise and development of the nationalistic movements.

It is in any case symptomatic that, towards the end of the nineteenth century, in an independent manner, at least apparently, both physics and music believed that their evolution had come to an end and that only matters of detail were left to be sorted.<sup>67</sup> This was an actual truth from their point of view and it seems impossible, even today, to guess any further evolution from their own perspective. Both, nevertheless, were about to undergo deep revolutions that do not need to be mentioned. And, even if it might not be useful to point out exact correspondences, the world of relativity and of quantum physics arises from a way of thinking and a type of human experience that is not distant from those which produce atonality, dodecaphonism and serialism. Later on, sub-atomic physics and quarks can be related to Cageian randomness,<sup>68</sup> whilst the statistical processes in science or the computer world are linked with stochastic positions with a Xenakian root. That is why we should not be surprised if the new physics of Chaos have attracted some musicians, including myself, leading them to consider a possible and totally new re-thinking of the relationships between music and science, without affecting the notion of beauty.<sup>69</sup> But we shall return to the physics of Chaos later on as my discourse has no other option at this point but to open a new field of consideration.

Describing music only through its correlations with science is not wrong but it is limited, at least from the perspective adopted in the current speech. Music is also an expressive and communicative language that is born from and directed towards the deepest roots of humankind through the senses, fundamentally listening, and the mind itself. That might explain why the question of the purpose of music and art has been raised, a query that purely theoretical or truly creative science has also had to endure and that does not deserve an answer different to the one Faraday gave to Gladstone.<sup>70</sup> Against the usefulness of hucksters [*mercachifles*] and politicians there is that of man as a human divinity, as reflected in Eliot's phrase.<sup>71</sup>

Even if it might seem paradoxical, it has been through its utilitarian responsibility that music has received an important part of its inputs from magical thinking. Curative powers, military use, impact on religious ceremonies, hypnotic powers, recreational use and many other purposes that

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<sup>67</sup> James Clark Maxwell goes as far as to assert that: "In a few years all significant physical constants will have been estimated, with a greater or lesser degree of precision, so that the men of science will have nothing else to do but to add decimals to those measures".

<sup>68</sup> Jacques Monod finishes his famous book *Chance and Necessity* in the following, almost apocalyptic manner: "The old alliance is now broken: man knows at last that he is not alone in the immense and indifferent Universe, from which it developed by chance. His duty and his destiny have not been written. He is free to choose between the reign of light or that of darkness". The idea comes from as far as Democritus of Abdera, who stated "all that exists in the Universe results from chance and necessity", a phrase that impressed Monod to the extent that it became the title of his own book.

<sup>69</sup> In *Icon and Idea*, Herbert Read provides us with a beautiful notion of Chaos when he writes that: "Beauty is not that ideal of humanity that we believe in nowadays, it was actually born as a way of measuring; as a reduction of the chaos of appearances to the precision of linear symbols. Symmetry, equilibrium, harmonic division, measure of intervals: those were its abstract characteristics".

<sup>70</sup> Gladstone, who was at the time minister of finance, asked Faraday about the potential practical use of electricity. The scientist replied: "One day, sir, you will be able to tax it".

<sup>71</sup> Eliot says: "There not many things that can happen to a nation as important as the creation of a new type of verse".

have been given to music and that are still being given today. Furthermore, music, in its unique quality as such, has always been connected with a magical thinking that shares with the scientific one a belief in the basic order of the world;<sup>72</sup> they only differ in their methodology and in the way they reach their conclusions. We do not need to appeal to the fundamentally magic world of the shamanic cultures. The most elevated cultures of our planet have in their musical origins a mystical and magical aspect that affects the way music is actually produced, its rules and its meanings. Again and again, in temporal lapses, the *teoria degli affetti*, so successful in the pre-baroque period, can be traced in the expressive meaning of the Greek modes, in the ecclesiastic ones, in the mystique of tonalities in the tonal-functional harmonic system or in the deep belief in the psychological effects of music that the romantics had. Because, let us not be naïve and fall in the temptation of thinking that all of that only affects applied music: it also affects, and to a great extent, music considered as pure creation. And, even if I have considered the scientific aspects of music from the double perspective of general science and musical science, the truth is that music is not simply an empirical and logical measurable investigation. It is true that it crystallises in a sensitive form, an extremely important form that is at the same time its content, as Levi-Strauss's identification is still peremptory for music. And that sensitive form is communicable and abstract; it is fully integrated in the universe of values. And values, as a distinguished Gestalt philosopher once pointed out, do not need to be but to be worth [valuable - *no son sino que valen*]. This is what has possibly irritated many philosophers with regard to music. Plato got irritated in his boring *Republic* with no artists. The Encyclopaedists, who attacked Rameau, became irritated and so did Marxists such as Lukács,<sup>73</sup> who imposed an absolute distinction between form and content, something that he was able to explain in the field of literature, but slipped him [*se le escapa* - did not manage to do so] in the case of music. Even Wittgenstein, who placed the limits of the world in the limits of language, did not fully understand that, as a result of its nature, the language of music is a meta-language. It is not even enough to be a philosopher-musician such as Adorno, whose philosophy of history points towards a sociology of art. Adorno believed that through musical works we can discover [understand] the type of societies that produced them. A few years later, Carl Dahlhaus made the opposite statement, that only through the analysis of actual societies might we understand the works that they produce. Adorno, in his *Introduction to the Sociology of Music*, does not analyse audiences according to their social status but to their behavioural patterns. It might be an achievement, but it carries an implacable logic that does not attain so much a synthesis as a tautology, since the author's opinions end up being unverifiable,<sup>74</sup> such as that which links the bi-thematic structures of Beethoven's sonatas with the different contradictions of rising capitalism. A beautiful metaphor, without any doubt, but not

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<sup>72</sup> "Science and magic have in common their faith in order as the origin of things. They differ in what constitutes their roots" (Sir James Frazer, *The Golden Bough*).

<sup>73</sup> György Lukács has gone as far as to assert: "nature is a social category" (in his *History and class consciousness*).

<sup>74</sup> Only a mind as lucid as that of the mathematician Gödel perceives this phenomenon when he asserts: "It is impossible to demonstrate the consistency of a deductive system employing reasoning structures that might be represented within such a system". Even if Gödel evidently refers to a logical-mathematical system, I believe his notion is pertinent (and should be urgently translated) for social sciences.

scientific at all, rather absolutely magical as thinking, something that my old master Mr. Theodor would never have suspected. He had a great reflective capacity, but he was not alienated from his own historical moment as was his friend Walter Benjamin's Angelus Novus.<sup>75</sup> That is why he clearly got it wrong with Stravinsky. Aesthetic progress can only happen when it is refutable, as in the case of Popper's theory of science, as we cannot think that a pattern is progressive upon another one only because of its temporal location.

But let us return to the problem of values, inescapable in any aesthetical system, which is the main pitfall [*escollo*] for an exclusively scientific consideration of music. What, beyond its structural configuration, confers value on a musical work? We squarely fall here into magical thinking, as the differentiation of value is to be found in everything that lies outside a structural configuration that, nevertheless, is imperative for the existence of such external elements. That is what makes, to quote a hackneyed example, a work by Mozart superior to one of Salieri composed in the same irreproachable [*irreproachable*] way. Something as magical and a-scientific as talent, or even better, genius.

I must confess that my personal experience as a composer has taught me that it does not matter how well structured and perfectly planned a work might be, as it is the work itself that leads us to the unexpected. Composing is a deeply conscious but, at the same time, completely intuitive process. All composers have experienced how suddenly, after sustained hard work, without realising, as it would then stop immediately, our best moments are those in which it is not me (us) who is composing; I (we) stop, it is IT that composes. And we do not need to appeal to God or the Muses, only to the creative powers of the mind<sup>76</sup> and to human sensibility, which fully belong today to magical thinking, even if they are grounded in logical thinking.<sup>77</sup>

Maybe I should attempt to justify why I believe that music is the art in which the meeting point between logical and magical thinking takes place with a greater crudity [*crudeza*]. I think that it has to do with the fact that music is fundamentally time, which is the basis of both logical and magical thinking. In any case, even if it might seem paradoxical, magical thinking was the first one to consciously work with time. Logical thinking seemed to leave it aside when Aristotle stated that "time is only the measure of movement". A concept that reached Einstein almost unchanged until micro-physics and macro-physics focused on indeterminacy, statistics and the failures of the sacrosanct principle of causality. Today, to know, or at least perceive what time is has become one of the crucial problems of science.

In our field of interest, music, time adopts different aspects. Linear time is not the least important but probably the clearest. Nonetheless, we also have internal and external time, physical and

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<sup>75</sup> The example of Benjamin's Angelus Novus refers to his philosophy of history, where he employs as a metaphor Paul Klee's painting of an angel that looks back but is drawn forward by a strong storm (the wind of history).

<sup>76</sup> And that without needing to be as drastic as José Manuel Rodríguez Delgado when he asserts that "the mind arises when, through natural means, the symbols shape our neurones" (*Brain and Mind*).

<sup>77</sup> And as imagination produces forms of unknown objects, the pen of the poet morphs them and assigns them an ethereal home and a name (William Shakespeare, *Midsummer Night's Dream*).



psychological times and, very importantly, the perception of time. As in musical terms time is not only the instant but that which is configured as structure [shape] through human memory. Without the faculty of memory, music could not exist. I know that some have discussed the possibility of music as an object outside time.<sup>78</sup> And also the opposite, understanding music as a random process. It is like the Cheshire Cat that possessed a smile; unless it was the smile that possessed the cat. Time, for me, is none of these things but the articulating medium of form, that is, the sonorous space. To arrive at the consideration of music as space implies a departure from music as time and consequently an investigation of the mechanisms of temporal perception. That is, in practical terms, what I have done throughout my complete catalogue, from extremely varied points of view.

In summary, music and composition consist of nothing but widely arming oneself for a trip towards mystery: we might even be able to tear one of its pale treasures if we are lucky and tenacious enough. That is why I will never get tired of repeating that the composer must command as much as possible general and musical science. That is why he must relentlessly cultivate his intuition, his creative capacity and his sensitivity. It is trivial and even pernicious, at this stage, to talk about composers with a great talent but badly trained, or of others with great wisdom but no talent. One thing and the other are as complementary as they are indispensable, and if such a dichotomy could have been possible in the past, it is no longer so in a world that is characterised by everything but its innocence. We must not only provide a testimony of the world, without doubt one of the noble purposes of art, but an image of it.

I now return to the physics of Chaos, which have revolutionized the last few years of the so-called natural sciences and which are, I believe, extremely valuable for artistic creation; an artistic creation that, as a matter of fact, has already started using them, as some of their consequences, for instance the fractals, are widely employed in electro-acoustic music. And it is useful, not only because it bursts on the placid world of classic science, which includes Einstein and Planck, as a bull in a china shop, but because all of a sudden it rediscovers many elements of magical thought. When Lorentz tells us that a butterfly moving its wings in Hong Kong might produce a storm in New York two months later, he is describing a fact of the natural sciences with a fully magical appearance. It is useful because it provides us with an image of the world, which, as I said, is an end, in my judgement, of art and consequently of music. An image not necessarily disordered, but maybe of a new order, as chaos does not equal disorder but unpredictability.

To use one of my own examples, the last symphony I have composed so far, my Sixth, is entitled *Imago Mundi* and is deliberately based on elements from the physics of Chaos, from the notion of attractor to configurations derived from the rain, the tides, the logic of fluids, etc. Bearing in mind all the mutations of period and style, and of course with no intention whatsoever to enter a

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<sup>78</sup> Iannis Xenakis's aspiration, at least at the beginning of his compositional career, was to make music a structure outside time.

qualitative comparison, its conception is not different from that of another sixth symphony, Beethoven's *Pastoral*, that provides a vision of nature, an image of the world. The only difference is that Beethoven's vision of nature corresponds to the philosophy of the *Aufklärung*, more than to science, and mine corresponds to a completely different concept of nature, in such a way that the sensible resulting forms are changed in the same manner that we move from a transcendental phenomenology to a phenomenological phenomenology, despite the tautology, at least because it ends with philosophy as a reign of meanings [*reino de significaciones*]. And, if an art that dispenses with physics is not possible anymore (has it ever been?) there is no philosophy that might leave physics aside, as philosophy IS physics today.<sup>79</sup> Music does not dispense with scientific or logical thinking as it does not dispense with magical thinking: "Buddha, father of the gods, lies as comfortably in the circuits of a digital computer or in the language of a transmission mechanism, as he does on the top of a mountain or on the petals of any flower".<sup>80</sup>

It is now, like the old snake Ouroboros that rests in the depths of all sciences and all magic, when we return to the opening lines of my speech, where I ventured a definition of music as the (sonorous) meeting point between logical and magical thinking. After this long journey of initiation I can now complete such a definition: music is the (sonorous) meeting point between logical and magical thinking, which is able to obtain a sensible form in time creating a space communicable as an image of the world. It might seem complex, but the *Mass of the Pope Marcellus*, the *Art of the Fugue*, the *Hammerklavier Sonata*, the *Concerto for Harpsichord and Five Instruments* and *Le marteau sans maître*, together with all the other musical works, masterworks and failures, that the true composers have created, are nothing else. In short, as with any other communication process, it is the receptor that makes the message his and ends up becoming the message. You are the music. "But you are the music while the music lasts". Eliot dixit.

Now, having travelled the intricacies of initiation, being closer to Papageno than to Tamino, I must go beyond the last threshold. And in the same way that Dante leaves his hand to his mentor Virgil at the entrance of a paradise to which only Beatrice might lead him, I must leave the paradise from which art is definitely exiled, as all human works, leaving Leonardo's hand to briefly take that of Paracelsus - another magical-scientific meeting - and agree with him on the fact that "there are other worlds, but they are all in this".

Many thanks.

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<sup>79</sup> Max Born wrote in his autobiography: "I am now convinced that theoretical physics are the authentic philosophy".

<sup>80</sup> Robert Pirsig: *Zen and the Art of Motor-cycle Maintenance*.

## 2001 - Schönberg hacia el Siglo XXI

Llegados al tercer milenio, el sistema dodecafónico de composición, ideado por el artista alemán, sigue conservando radicales posibilidades de modernidad.

Aunque los nuevos músicos no sigan ese método, podrán encontrar en la actitud de Schönberg un rico legado del que nutrirse.

El prestigio de las piezas herméticas presupone un éxito de público de otras obras del mismo compositor. Esta terrible frase de Carl Dahlhaus, viniendo de quien es uno de los mayores y más inteligentes musicólogos del siglo XX, debería lanzarnos a la más negra de las depresiones con respecto a la realidad de la vida musical. Por supuesto que es aplicable a obras históricas del tipo, entre otras, de *El arte de la fuga*, los últimos Cuartetos de Beethoven, las postreras piezas pianísticas de Liszt o *Jeux* de Debussy. Pero no cabe duda de que en el siglo XX atañe de una manera frontal a la obra atonal y, más aun, dodecafónica, de Arnold Schönberg.

Apenas si hay otro compositor que haya despertado más auspicias, recelos y hasta iras que el descubridor de la serie, pese lo cual, en general, suele infundir respeto. Bien es verdad que es el autor de piezas de éxito como *Gurrelieder* o *Noche Transfigurada*, pero no es menos cierto que, aun tratándose de obras maestras, la Historia de la Música hubiera padecido poco de no haber sido compuestas. La importancia real de Schönberg está en otro lugar y creo que es precisamente eso lo que irrita a bastantes.

En su no muy numerosos, ni tampoco muy perspicaces, acercamientos a la música, que contrastan con otros temas tal vez para demostrar que, pese a su fama de germánico era un intelectual bien español, Ortega y Gasset proclamó la impopularidad radical de la música impresionista. Se equivocó y mucho. Pero no porque hoy Debussy, yo no digamos nada Ravel, sean populares en los ciclos de conciertos - que lo son - sino porque no pudo o supo prever el *boom* de la música comercial de producción y consumo comercial (la que llamamos ligera, vamos) ni menos que ese género caería como la filoxera sobre las maneras impresionistas para deglutirlas, apelmazarlas y devolverlas convertidas en la pringosa reiterativa melaza sonora habitual que nos asalta a diario desde las televisiones y radios, en los grandes almacenes, restaurantes, ascensores y hasta cuando esperamos al teléfono en una omnipresente contaminación sonora. De esa manera, el impresionismo se convierte en un tópico generalizado. Y no basta decir que se trata de realidades muy diferentes pues por un lado, la coincidencia de terminología ha acabado por dañar a la música de creación y, por otro, esa oleada de contaminación acústica ha afectado notablemente a los hábitos de escucha que ha dejado de ser activa incluso con la música de creación pura. Eso sí, el impresionismo dista de ser impopular.

No, la verdadera impopularidad musical del siglo XX atañe a otras músicas pero, si éstas hay que encarnarlas en un individuo concreto, es sin duda en Arnold Schönberg. Él mismo, que como

buen judío tenía bastante de mesiánico, era muy consciente de la incomfortabilidad del papel que la había tocado asumir. Lo demuestra esa repetida anécdota de la época en que fue movilizado durante la I Guerra Mundial y un oficial, sin duda singularmente ilustrado, que oyó su nombre, le preguntó si de verdad él era Schönberg, el compositor. La respuesta fue: “Sí, nadie quiso asumir ese papel por mí”.

### **Rechazo irracional**

Lo que no resulta fácil es determinar unas razones conscientes y coherentes para un rechazo que muchas veces es visceral y a priori más que otra cosa. Obras como *Gurrelieder* o la *Noche Transfigurada* son hoy día de éxito e incluso la propia *Sinfonía de cámara nº 1* se impone ya por su rotundidad expresiva y formal (y porque, siendo muy compleja, se toca ahora bastante mejor que hace unos años). Incluso ciertas obras de la etapa atonal pueden gustar ya a los círculos más amplios atraídos por las posibilidades escénicas desarrolladas con *Pierrot Lunaire* o la contundente *Erwartung*. De la etapa final, el humanismo desgarrado de *Un superviviente de Varsovia* o el alegato antitotalitario de la *Oda a Napoleón*, llegan ahora con facilidad a la sensibilidad de una mayoría. Quedan pues solamente algunas pocas obras del periodo central o dodecafónico. El *Quinteto de viento*, las formidables *Variaciones para orquesta op. 31*, la *Serenata* o la *Suite* (dos obras que, no obstante ser seriales, se insertan en mi juicio en pleno neoclasicismo), los dos últimos cuartetos y los conciertos de violín y de piano. Una parte minoritaria en un catálogo variado.

Pero no nos engañemos. No hay que señalar ésta o aquella obra con motivo de la inquina o la impopularidad. Hay un fino olfato, tan reaccionario como infalible, que lo que descubre y teme, y por consiguiente detesta, en Schönberg no es una obra concreta, ni siquiera una técnica, aunque a menudo así se diga, sino una actitud, un punto de arranque, la responsabilidad por lo que ha suscitado después más que ningún otro en todo el siglo.

A Schönberg no se le puede sacar de la línea inmediata de la tradición musical germánica. Normalmente se le liga con Wagner porque es el encargado de desatar totalmente las últimas ligaduras del sistema armónico tonal funcional que el autor de *Tristán e Isolda* había dejado heridas de muerte. Pero aunque esta revolución armónica, en la que le acompañaron muchos otros, sea real, no implica que no esté ligado directamente a la tradición formal germánica. Herman Scherchen, apoyándose en manifestaciones del propio Schönberg, ha ligado las *Variaciones op. 31* a la obra de Bach. Hay en efecto en ellas un amplio empleo de formas canónicas e imitativas, de un contrapunto muy alemán, y hasta se puede descubrir en la serie de base hasta dos citas (una evidente y otra más alambicada) de transposiciones de las notas del nombre de Bach, tan profusamente usado por tantos compositores, incluido el propio Bach. Pero el rey de la variación canónica será Webern. Schönberg está muy cerca del sistema de amplios desarrollos que Beethoven realizó como nadie y Brahms mantuvo a gran altura. A mi juicio, las

obras con que más emparentan esas *Variaciones op. 31* son las variaciones brahmsianas, sean sobre temas de Haydn, de Paganini o de Händel.

La admiración de Schönberg por Brahms no tenía límites y es uno de los primeros en no ver en él a un restaurador sino a un progresista como lo proclama en un conocido ensayo. Pero no estará de más recordar que Brahms ha sido un compositor radicalmente impopular en los países latinos, que entró en el repertorio mucho más difícil y tardíamente que Wagner. Todavía Jean-Luc Godard se permitía en una de sus películas (*A bout de souffle*) el siguiente diálogo presuntamente gracioso: “Aimez-vous Brahms? Non, comme tout le monde”. En España, un Conrado del Campo solía ser tildado de brahmsiano cuando quería llamársele pesado. Y que el público sinfónico español, que odiaba a Brahms, tuvo que acabar aceptándolo sólo por un empeño personal de Carl Schuricht y Ataúlfo Argenta con la Orquesta Nacional en los años cincuenta. Hoy eso nos parece muy lejano, pero no está tan distante y yo mismo me acuerdo perfectamente de lo que ocurría cuando se tocaba Brahms en aquel entonces.

Si pertenecer a una tradición formal y abstracta que se toma a la música en serio y en profundidad como un lenguaje trascendente no beneficia mucho a Schönberg en una vida musical más dada al mito y a la chundarata, mucho más le han valido los ataques a su descubrimiento de la serie. Y el simple término dodecafonismo (que efectivamente es horroroso pero ya no hay otro posible) levanta suspicacias porque, en realidad, para el no profesional no se sabe muy bien en que consiste. Una música dodecafónica ortodoxa no tiene un ambiente sonoro muy diferente de la música atonal y, como el tiempo aúna las diferencias del instante concreto, muchas de esas obras ya no le suenan a un auditor corriente muy distintas a algunas de Stravinski [*sic*], Bartók o Hindemith.

El concepto de serie es un descubrimiento, más que una invención (recuérdese la aguda distinción de Stockhausen), de Schönberg. La prueba está en que pudo ser descubierto también por algún otro como lo demuestra la polémica sobre la prioridad del mismo habida con Josef Mathias Hauer [*sic*]. Habiendo dedicado algún tiempo a examinar la cuestión, creo que Hauer y Schönberg descubrieron cosas parecidas pero no idénticas ya que la concepción musical que tenía aquel era bastante extraña y su empleo de los doce sonidos es más bien una utilización de hexacordos. Además desarrolló sus ideas de manera menos fecunda y, por la música que conozco, que no es excesiva, tenía bastante menos talento.

La sistematización compleja de la serie es tan importante como su propio descubrimiento. Algunas veces he tratado el dodecafonismo como la utopía dodecafónica. Y lo es cuando se quiere hacer de él un sistema único, universal y duradero. Es conmovedora la ingenuidad con que Schönberg relata en una carta haber descubierto un sistema que asegura la primacía de la música alemana en los próximos doscientos años. Ingenuidad y conmovedora porque viene de un judío al que los alemanes, precisamente esos cuya primacía musical quería asegurar, perseguirán por judío y por haber descubierto esa forma degenerada de arte. Y además porque el dodecafonismo

estricto no duró doscientos años, prácticamente no duró ni siquiera lo que la vida de Schönberg. Incluso se puede señalar un indudable academicismo en el desarrollo de las segundas y terceras generaciones del dodecafonismo ortodoxo.

### **El concepto de serie**

Pero es que lo que verdaderamente es trascendente en el descubrimiento de Schönberg no es un sistema armónico sino un concepto: la serie. La generalización de esa idea, intuita ya por Webern y con las aportaciones de Messiaen, produjo en las jóvenes generaciones de la segunda postguerra lo que se ha llamado el serialismo integral. Independientemente de su localización en el tiempo, incluso de sus excesos, y de que el serialismo integral hace también mucho tiempo que está (¿felizmente?) superado, el concepto de serie, aplicable a muchas cosas que no son los intervalos tal como la concibió Schönberg, se ha revelado como perenne. Es una aportación que queda no sé si para siempre pero sí para mucho tiempo en la música. Que afecta, cómo no, a intervalos, timbres, intensidades y ritmos, pero también grupos, densidades envolventes, elementos electroacústicos y lo que se quiera pues acaba por ser el equivalente en música del concepto de conjunto matemático.

Es el concepto de serie, y el pensamiento serial, lo que hace a Schönberg grande y a su mentalidad permanentemente vanguardista. Y eso probablemente es lo que muchos no le perdonan. Porque también descubrió otras cosas. La atonalidad plena de la que casi ningún compositor posterior se ha evadido, el *sprechgesang* o canto hablado que ha cobrado carta de naturaleza general para cosas determinadas y, sobre todo, el valor constructivo del timbre. Se puede especular mucho con la concentración tímbrica de Webern, también sobre las anticipaciones tímbricas de Debussy, pero lo cierto es que la primera obra donde el timbre tiene un valor absoluto constructivo, y de hecho, constituye el único elemento articulatorio del discurso musical, es la tercera de las piezas, titulada *Farbe* (Colores), de las *5 piezas para orquesta op. 16*. A partir de ahí es posible la *Klangfarbenmelodie* o melodía de timbres, también la armonía de timbres y, sobre todo, la estructuración sobre timbres. Algo impagable que sigue siendo trascendente y de plena actualidad en los comienzos del Siglo XXI. Finalmente es esto, junto a la serie como principio, lo que es trascendente en Schönberg y no tanto el sistema concreto que creara.

Quizá a Schönberg le hizo bastante daño su enemistad visceral con Stravinski. Éste, desde luego, nunca le perdonó la dudosa gracia de las Tres sátiras con el pequeño Modernsky poniéndose la peluca de papá Bach, e insistió mucho en que su pase al dodecafonismo, ya muerto Schönberg, se hace bajo la advocación de Webern. Pero este antagonismo, que fue real, fue elevado a categoría de mito por el más desafortunado de los libros de un filósofo tan agudo y tan versado en música como era Adorno, la *Filosofía de la Nueva Música*, donde se demoniza a Stravinski en loor (bastante retorcido, por cierto) de la Escuela de Viena. Uno no puede más que lamentar el patinazo de una gran mente y, sobre todo, el sorprendente tufillo nacionalista alemán que ello

desprende, sobre todo tratándose de una gran filósofo y de orientación marxista. Y además, a estas alturas del siglo XX, nadie puede negar que Stravinski fue un gran compositor, para muchos (entre los que no tengo inconveniente en incluirme) el más grande del siglo XX. Posiblemente el descubrimiento de Schönberg es más trascendente a largo plazo, pero la obra en conjunto de Stravinski domina el siglo.

Cincuenta años después de su muerte, Schönberg continúa con un aura de autor maldito y esencialmente impopular en amplios sectores. Una impopularidad que muchas veces se transforma en odio irracional. Cuando hace años se estrenaba *Moses und Aron* en Berlín, a Herman Scherchen, que la dirigía, le quemaron el coche. No hace mucho, con motivo del montaje de James Levine de la misma obra en el Metropolitan de Nueva York, hubo un lamentable episodio de ataque furibundo a Schönberg a través de los medios e incluso llegó a decirse que en Estados Unidos había sido un espía del III Reich (!). Pero lo peor es que a la campaña se sumaron gentes como John Adams o Philip Glass y, más tibiamente, Steve Reich.

¿Es que se habían vuelto definitivamente imbéciles de repente? No, es que saben perfectamente quién es el responsable, a quién hay que achacar toda una línea investigativa y profunda en la historia musical. Y para unos compositores que quieren disfrazar el éxito económico de su repetitivismo, tan cercano al pop-rock, de auténtica vanguardia americana y que no tienen recato en reclamarse herederos de Ives y hasta de Cage, Schönberg sigue siendo un revulsivo, una llamada de atención y una comparación frente a la que su aportación queda como un entretenimiento inane. Y eso irrita. Y nada une más que un enemigo común.

Estas y otras razones me llevan a pensar que Schönberg puede seguir siendo impopular en el siglo XXI y hasta que es bueno que lo sea. Mientras no sea digerido y metabolizado del todo seguiremos teniendo la posibilidad de que la música pueda seguir siendo arte creativo, comprometida con el pensamiento, traductora de los problemas profundos de la inteligencia y el sentir humanos. En un momento en que las autocomplacencias presuntamente postmodernistas nos hacen añorar la necesidad de una nueva y vivificadora vanguardia radical, Schönberg sigue siendo un ejemplo y un faro. Schönberg está vivo y lo va a estar por largo tiempo. Sigue siendo un músico para el Siglo XXI.

## 2001 - Schoenberg towards the 21<sup>st</sup> Century

Once the third millennium has been reached, the dodecaphonic system, devised by the German artist, maintains the radical possibilities of modernity.

Even if the new composers do not employ dodecaphonism any more, they can find in Schoenberg's attitude a rich legacy by which to be nourished.

The prestige gained by hermetic works implicitly leads to an audience success for all the other works of the same composer: Carl Dahlhaus's terrible statement, coming as it does from one of the most important and intelligent musicologists of the twentieth century, should lead us to the deepest depression when considering the reality of our musical life. It is nevertheless applicable to a number of historical works such as *The Art of Fugue*, Beethoven's last Quartets, Liszt's last piano works or Debussy's *Jeux*. But it is beyond doubt that in the twentieth century it is concerned foremost with atonal music and, more specifically, with Arnold Schoenberg's dodecaphonic music.

No other composer has raised as many auspices, fears and even ire as the discoverer [*descubridor*] of the series - someone that, nevertheless, in general, instils respect. It is true that Schoenberg is the author of successful works such as *Gurrelieder* or *Verklärte Nacht*, but it is as true that, even if they are masterworks, Music History would have not suffered much had they not been composed. Schoenberg's real relevance is to be found somewhere else and that is, I believe, what irritates many.

In his not numerous, nor insightful, approaches to music, contrasting with his approach to other subjects, maybe to demonstrate that beyond his reputation of being a Germanic character he was nevertheless Spanish, Ortega y Gasset proclaimed the radical unpopularity of impressionist music. He was completely wrong. Not only because Debussy, and even more Ravel, are very popular nowadays in the concert cycles - which they are - but because he did not or could not predict the boom of the music of commercial production and consumption (the one we usually name light music) and, even to a lesser extent, that such music would fall as a phylloxera on the impressionist manners to swallow, cake and return them converted into a sticky reiterative sonorous molasses that attacks us on a daily basis from television, radio, big department stores, restaurants, lifts and even when we await an answer on the phone in the form of an omnipresent sonorous pollution. In this way, impressionism becomes a globalized topic. It would not suffice to say that they are completely different realities as on the one hand, the terminological coincidence has ended up damaging creative music [*música de creación*] and, on the other hand, that wave of acoustic pollution has ended up changing our listening habits, which are not active any more even when listening to creative music [*música de creación*]. In any case, impressionism is far from being unpopular.



No, the true musical unpopularity of the twentieth century concerns other musics and if they have to be embodied by a specific individual it is, beyond doubt, Arnold Schoenberg. Schoenberg himself, who as a good Jew had a lot of the messianic, was perfectly conscious of the uncomfortable role he had to play. This is demonstrated by an anecdote that dates from the First World War, when he was mobilized, and an official, an illustrated character that heard his name, asked if he was really Schoenberg, the composer; Schoenberg's answer was: "yes, nobody else wanted to play that role for me".

### **Irrational rejection**

It is not easy to determine any coherent and conscious reasons that might justify a rejection that in many cases is visceral and a priori more than anything else. Works such as *Gurrelieder* or *Verklärte Nacht* are successful [*de éxito*] nowadays and even the *Chamber Symphony n° 1* prevails for its round [*rotunda*] expressivity and formal structure (and because, being a very complex work, it is performed much better today than it was some years ago). Even some works of Schoenberg's atonal period might appeal to those wider circles attracted by the scenic possibilities developed in *Pierrot Lunaire* or the overwhelming *Erwartung*. From his final period, the ripped humanism of *A Survivor from Warsaw* or the anti-totalitarian plea [*alegato antitotalitario*] of the *Ode to Napoleon*, now easily reach the sensitivity of most. Consequently, we are only left with a few works from the central or dodecaphonic period: the *Wind Quintet*, the amazing *Variations for Orchestra*, the *Serenade* and the *Suite* (two works that, even if serial, are fully neoclassical, to my understanding), the two final *Quartets* and the Violin and Piano concertos; only a minor part of a large varied catalogue.

But let us not fool ourselves, we do not need to point to this or that work as the reason for the unpopularity or animosity toward Schoenberg. There is a fine scent, as reactionary as it is infallible, which discovers and fears, and consequently abhors, in Schoenberg, not an specific work, or a technique, even if we are usually made to believe so, but an attitude, a starting point, the responsibility for which he has raised more arguments than anyone else in the whole century.

Schoenberg cannot be taken out of the immediate line of the Germanic musical tradition. He is usually linked to Wagner, as he is responsible for untying the last bonds of the tonal functional system that the author of *Tristan and Isolde* had left mortally wounded. But, even if this harmonic revolution, in which many followed him, is real, that does not imply that Schoenberg is not directly related to the German formal tradition. Herman Scherchen, relying on Schoenberg's own statements, has linked his *Variations op. 31* to Bach's work. There is, as a matter of fact, a wide employment of canonical and imitative forms; we can even find in the basic series two references (one evident, the second obscurer) to transpositions of the notes of Bach's name, something commonly employed by other composers and by Bach himself. In any case, Webern is the master of canonic variation. Schoenberg is very close to the system of broad development that

Beethoven employed as no one had before him and Brahms maintained at great heights. To my understanding, the works to which Schoenberg's *Variations op. 31* are more clearly linked are the Brahmsian variations on Haydn's, Paganini's or Handel's themes.

Schoenberg's admiration for Brahms had no limits: he is one of the first not to consider him as a restorer but as a progressive composer, as he proclaims in a well-known essay. We should remember that Brahms is radically unpopular in the Latin countries, where he became part of the standard repertoire in a more complex and slower way than Wagner. Jean-Luc Godard still allowed himself, in one of his films (*A bout de souffle*), to introduce the following presumably funny dialogue: "*Aimez-vous Brahms? Non, comme tout le monde*". In Spain, Conrado del Campo used to be called *brahmsiano* when he was being a bore. Spanish audiences, that used to hate Brahms, ended up accepting him as a result of the personal commitment of the conductors Carl Schuricht and Ataúlfa Argenta with the Orquesta Nacional in the 1950s. That seems distant today, but it is not so: I can still remember what happened when Brahms was performed back then.

If belonging to a formal and abstract tradition that takes music deeply seriously as a transcendent language did not benefit Schoenberg in a musical life that is more interested in myth and fanfares [*churandata*], his discovery of tone-rows [*la serie*] has earned him endless critics. The bare term dodecaphonism (which is horrendous but cannot be changed now) raises suspicions as, in reality, for the amateur it is not clear what it implies. Orthodox dodecaphonic music does not differ much sonorously from atonal music and, as time tends to group together differences of a specific moment, many of those works do not sound different to some of Stravinsky's, Bartók's or Hindemith's to an average listener.

Schoenberg discovered, rather than invented (remember Stockhausen's lucid distinction), the notion of the tone-row. The fact that it could have been discovered by someone else, as demonstrated by the polemic existing between Schoenberg and Joseph Mathias Hauer regarding its first employment proves this. Having spent some time examining this issue I have concluded that Hauer and Schoenberg discovered similar but not identical things, as Hauer's musical conception was rather strange and his employment of the twelve tones was actually related to the use of hexachords. Furthermore, Hauer developed his ideas less and his music, even if I have not heard much of it, shows that he had a lesser talent.

The complex systematization of the series is as important as their discovery. I have sometimes referred to dodecaphonism as a dodecaphonic utopia. It becomes so when it attempts to turn into a unique, universal and lasting system. Schoenberg's naivety when he writes that he has discovered a system that guaranteed the supremacy of German music during the two following centuries. A moving naivety, as it comes from a Jew that the Germans, those whose supremacy he wanted to ensure, persecuted both for being Jewish and for discovering such a degenerate form of art. And, moreover, because written dodecaphonism did not last two hundred years, it did not

even last all of Schoenberg's life. We can even signal an increasing undeniable academicism in the development of the second and third generations of orthodox dodecaphonism.

### **The Tone-row concept**

But what really transcends in Schoenberg's discovery is not a harmonic system but a concept: the tone-row. The generalization of that idea, firstly hinted by Webern and developed with the later contribution of Messiaen, led, in the young generations of the second post-war period, to what has been defined as serialism. Independently of its historical location, even of its excesses, and the fact that integral serialism has long been (happily?) surpassed, the tone-row concept, applicable to many elements beyond the intervallic relationships that Schoenberg initially envisaged, has proven to be perennial. It is a contribution to music that will remain, if not forever, at least for a very long time. It affects, of course, intervals, timbre, intensity and rhythms, but also groups, enclosing densities [*densidades envolventes*], electroacoustic elements and whatever we want as it ends up being for music what the concept of set is for mathematics.

The tone-row concept, and serial thinking, is what makes Schoenberg important and his mentality permanently vanguardist. And that is probably what many are unable to forgive him for, as he also discovered other things. For instance, complete atonality, that almost none of the following composers has been able to evade, the *Sprechgesang* or talked singing [*canto hablado*] that has become so widely spread and, beyond everything else, the constructive value of timbre. We could speculate a lot about Webern's timbral focus, also with Debussy's timbral anticipations, but the truth is that the first work in which timbre has an absolute constructive value and, as a matter of fact, constitutes the only articulatory element of the musical discourse, is the third work, entitled *Farbe*, of Schoenberg's *Five Pieces for Orchestra op. 16*. From there on, the *Klangfarbenmelodie* or melody of timbres, the harmony of timbres and, above all, timbral structuring becomes possible. Something invaluable that remains transcendent and completely actual at the beginning of the twenty-first century. This is in the end, together with the tone-row notion, and not so much the system he developed, what transcends in Schoenberg.

It could be argued that Schoenberg was probably harmed by his visceral enmity with Stravinsky. He [Stravinsky] never forgave him the questionable joke of the Three Satires with the little Modernsky using father Bach's wig, and insisted that his move to dodecaphonism, after Schoenberg's death, was made under Webern's invocation. But this antagonism, which was real, was raised to a mythical category by the most unfortunate book, the *Philosophy of the New Music*, where Stravinsky is demonized in a (rather twisted) praise of the Viennese School, written by a philosopher as lucid and as musically versed as Adorno. One cannot do anything but lament the skid of this great mind, especially because of its German nationalistic connotations, Adorno being a great philosopher of Marxist orientation. Furthermore, at this stage of the twentieth century, nobody can deny that Stravinsky was a great composer, for many (including myself) the greatest

of the century. Schoenberg's discovery might be more transcendental in the long term, but Stravinsky's oeuvre dominates the century.

Fifty years after his death Schoenberg still maintains the aura of a damned author, being essentially unpopular in many sectors; an unpopularity that, on many occasions, becomes irrational rejection. When *Moses und Aron* was premiered in Berlin some years ago Herman Scherchen's car was burnt out. Not long ago, as a result of Jame Levine's staging of the same work in New York's Metropolitan, a lamentable episode - a furious attack on Schoenberg in the media - took place, some going as far as to assert that while living in the United States he had been a spy of the Third Reich (!). But the worst thing is that this campaign was joined by figures such as John Adams or Philip Glass and, in a milder way, Steve Reich.

Had they suddenly become complete imbeciles? No, they know perfectly well who is responsible, who is to be blamed for a deep investigative line in musical history. And for a group of composers who seek to disguise the economical success of their 'repetitivism' [*repetitivismo*], so close to pop-rock, of an authentic American avant-garde, for a group of composers that have no problem in proclaiming themselves heirs of Ives and even Cage, Schoenberg still is a revulsive, a warning and a comparison that makes their music look like inane entertainment. That irritates them. And nothing unites more than a common enemy.

These and other reasons lead me to believe that Schoenberg might still be unpopular in the twenty-first century and that it might be good that he is so. As long as he is not digested and metabolized completely, the possibility of music being a creative art, committed with reflection, a translator of the deep problems of human intelligence and sensibility, will still be alive. In a moment in which our allegedly postmodern complacency makes us yearn for the necessity of a new and revivifying radical avant-garde, Schoenberg still is an example and a beacon. He still is a musician for the twenty-first century.

## 2003 - Recuerdo y reivindicación de la vanguardia musical

Que no corren buenos tiempos para las vanguardia[s] es algo que sabemos desde hace bastante. Incluso es de buen tono una cierta actitud condescendiente, con su leve punto despreciativo, para cuanto se conquistó en la época de la modernidad. Claro que eso no es más que un reflejo de la ola supuestamente liberal que ha acabado con casi todo lo que la modernidad trajo: desde la propia democracia real, al estado del bienestar o a la implicación pública en algo tan serio para el porvenir como son la educación y la cultura. Es algo que afecta a todo[s] los órdenes de la vida y, por consiguiente, al ámbito de la cultura, dentro de ella al de las artes creativas y, pormenorizando más, a la música que es de lo que aquí básicamente se trata. Aunque no nos engañemos, lo que pueda decir de la música afecta por igual y a su manera a todas las demás artes aunque quizá en algunas de ellas se sea menos consciente de la situación por una engañosa bonanza de sus aspectos más mercantiles.

Lo que más llama la atención desde que entramos de lleno en esa época variopinta, no definida y poco definible, que se ha llamado postmodernidad por llamarla de alguna manera, es la coincidencia de una real reducción de los ámbitos de la cultura con una ampliación aparente de los fenómenos culturales. Aunque es algo que me parece evidente sin precisar de excesiva reflexión, a lo mejor necesita explicarse un poco dada la aparente paradoja. Es cierto que hoy día se habla cada vez más de cultura y que es de buen tono la referencia a lo cultural, pero eso coincide con un arrinconamiento de todo lo que la cultura pueda tener de creativo, investigativo o renovador. Ocurre simplemente que, en un simple proceso de escamoteo y sustitución, han pasado a considerarse como cultura aspectos, a veces hasta muy nimios, de la civilización. Entre tanto, la importancia social de las artes creativas ha decrecido en la misma proporción. Cuando se habla de cultura se hace referencia a una mera palabra sin contenido real alguno y sin implicación ninguna.

No cabe duda de que la creación artística ha sido afectada gravemente por la ascensión, entronización y dictadura del espectáculo, tanto como para que el propio espectáculo haya sustituido a cualquier otro elemento artístico. De hecho no es una cuestión semántica irrelevante el que en muchos medios de comunicación, las secciones de cultura y espectáculos estén juntas. O, peor todavía, que, cuando están separadas, algunas artes creativas, singularmente la música y el teatro, se consideren pertenecientes al mundo del espectáculo, mientras que la cultura se circunscribe no ya a la literatura sino al dominio de lo escrito, sea lo que sea, y del patrimonio antiguo. Desde luego que el aspecto de espectáculo lo han tenido a lo largo de la historia y que no se puede prescindir de él, y no es menos cierto que en otras épocas, el obligado contacto con [el] espectáculo tampoco era muy positivo para la creación. Pero no perdamos de vista que prácticamente eran los únicos espectáculos existentes, los artísticos, por mucho que los condicionara ese hecho, aunque quizá en España contaron desde el siglo XVIII con uno más en competencia como era la tauromaquia, algo que, por cierto lleva a extrañas connotaciones, como

las que unieron en el siglo XIX los toros y la zarzuela o la simultaneidad de la crítica taurina y musical en personajes como Amonio Peña y Goñi que, desde luego, no fue el único. Actualmente parece que la simultaneidad se da más entre toros y teatro.

De todas formas habría que convencerse de que, aunque parezca que desarrolla algunas de sus formas, el concepto de espectáculo moderno no tiene demasiado que ver con el espectáculo del XIX o siglos anteriores. Puede incluso que se retrotraiga hasta modelos del Bajo Imperio Romano, o por lo menos a algunas de sus formas a las que se parecen y tienen similares consecuencias sociales. La razón es que el espectáculo moderno no surge, como a veces se cree, de la tecnología, aunque indudablemente se use, sino del redescubrimiento moderno y consiguiente auge del deporte.

No se puede negar que la ascensión del deporte es un fenómeno que define al siglo XX. Y a nadie se le puede ocultar hoy que lo que nació como un cultivo personal del elemento físico ha derivado casi inmediatamente hasta una exclusividad del espectáculo de manera que incluso los que se preocupan individualmente por el cultivo del cuerpo, separan ese aspecto de su condición de deportistas pasivos, esto es, de espectadores. El deporte como espectáculo, y espectáculo mercantil, ha tenido que crear una casta de practicantes profesionales, o en todo caso explotables, pero su base son sin duda los miles de espectadores no practicantes que se han multiplicado exponencialmente desde que el deporte vive principalmente por y para la televisión. Hasta se podría decir que la competición, base del espectáculo, es secundaria en relación con la mera existencia del espectáculo por sí mismo.

Se puede observar cómo las formas generadas por el deporte espectáculo por antonomasia, el fútbol, han influido en el desarrollo del espectáculo artístico. Un partido de fútbol (y, por analogía, de otros deportes) es una forma cerrada y estricta, siempre repetida de la misma manera, en la que se insertan unas variantes conocidas, en las que cierta habilidad individual tiene una cierta influencia y unas reglas sencillas al alcance de todos. Una y otra vez lo que vemos es lo mismo, no hay sorpresa, o la que pueda haber es meticulosamente calculada, ya que lo que sorprende o sobresalta es lo que más pone en guardia al hombre común frente al arte creativo, pero siempre tiene unas variantes nuevas dentro de lo conocido o previsible y un resultado que es aparentemente indeterminado y que depende de muchas cosas.

Obsérvese que las reglas del partido de fútbol han influido notablemente en la configuración de los espectáculos artísticos. Antes de entrar en qué influyen en la música permítaseme un apunte sobre la influencia deportiva en la actual política de creación de museos - continentes donde importa poco el contenido - o en la de macro exposiciones que movilizan masas para ver lo que sea, incluso lo que podrían ver, pero desdeñan olímpicamente, en circunstancias normales. Si alguien lo duda que observe las colas de las grandes exposiciones del Prado, Velázquez por ejemplo, que mayoritariamente exhiben obras que ningún integrante de esas colas va a ver cuándo se exponen a diario. En la música, el que podríamos llamar "síndrome del partido de

fútbol" (o de baloncesto, o de competición atlética o carrera ciclista etc., todos con un mismo esquema básico) se manifiesta en muchos aspectos de los que voy a señalar tres: el cultivo del repertorio, el auge del musical, y la extensión de la música comercial de consumo. Todos ellos, como el fútbol, necesitados de una estructura previsible donde las variantes también lo son, y de una presencia masiva y simultánea de los practicantes pasivos, o sea, los espectadores.

La creación de repertorios ha afectado bastante a las artes en general pero muy especialmente a la música en particular y es hoy día la piedra angular de la llamada -mal llamada, claro- "música clásica". El concierto es hoy una institución con un esquema cerrado en el que se repiten una y otra vez unas piezas en principio ya conocidas y cuyas mínimas variantes afectan o a la rara incorporación de piezas de lenguaje similar o los aspectos interpretativos que son como en el fútbol, la manera de variar la estructura inmutable. Incluso en la propia duración del espectáculo, la música de repertorio se ha plegado a las exigencias deportivas. Ya no se dan los conciertos en tres o más partes con tres horas de duración que fueron corrientes hasta el primer tercio del siglo XX. Hoy un concierto tiene la duración de un partido de fútbol con su intermedio en la mitad. E incluso ha afectado a la ópera, cuyo repertorio procede de unas duraciones del espectáculo muy diferentes, tendiendo a la unificación de actos, supresión de intermedios y otros elementos tendentes a una normalización estructural con los deportes que no es en principio fácil pero que se está inexorablemente cumpliendo. Por si fuera poco, el aspecto competitivo y las clasificaciones comparativas han entrado de lleno en el terreno artístico donde tendrían poco que hacer ya que cada producto artístico sólo puede [ser] contemplado en su individualidad.

Hasta el siglo XIX, la música, como el arte en general, era algo que se creaba y consumía en la generación que la producía. Luego, se iba olvidando y se sustituía por la producción de los que venían detrás. Pero el historicismo llevó a la conservación del pasado inmediato y a la recuperación del remoto, con lo que fue estableciendo un repertorio que a lo largo del siglo XX va siendo cada vez más incapaz de recibir nuevas incorporaciones. Se cristaliza un repertorio histórico y esta estratificación de la memoria acaba por ser tan negativa como la anterior ausencia de memoria. Un poco como los museos sin contenido, hoy se multiplican las orquestas para repetir un mismo repertorio cuando paradójicamente la perfección de los medios de reproducción sonora las haría superfluas al menos para ese preciso menester. El final posible de todo ello puede ser una crisis fortísima que barra los repertorios musicales en aras de los espectáculos a los que imitan, sean deportivos o formas sonoras derivados de ellas.

Una manifestación reciente de la influencia del espectáculo en la música es el auge relativamente reciente (al menos en España) de lo que, como remedo de la expresión sajona, se conoce por "el musical". Un musical es forzosamente un espectáculo de masas porque necesita una inversión fuerte que ha de amortizarse en función del número de espectadores. Desde luego, es un producto absolutamente profesional y de diseño realmente más industrial que artesanal. Literariamente suele ser una esquematización no siempre muy hábil de cosas con prestigio previo (hasta poemas de Elliot, como es sabido), o algo que remede temas de cine o actualidad.

Musicalmente suelen llevar algún tema pegadizo que recorre toda la obra y el resto es pura artesanía profesional, un relleno en el que se dan cita fórmulas y tics de casi toda la historia de la música. Pero el éxito de los musicales no se debe tanto a una acción que debe seguirse con facilidad o a una música que debe no molestar, sino a la espectacularidad del aspecto teatral que suele ser con mucho lo que más peso tiene en una producción en la que los efectos y la tecnología son preponderantes. Curiosamente, los espectadores se suelen satisfacer con una serie de efectos teatrales que el cine les da habitualmente con toda facilidad. Pero el aura sacral del directo sigue funcionando de la misma manera que los espectadores siguen acudiendo a los estadios de fútbol pese al seguimiento masivo de ese deporte a través de la televisión.

Incluso señalaremos que el musical surgió con una duración bastante superior a la del espectáculo deportivo por su pretendida, y dudosa, derivación de la ópera, aunque su origen sea la forma sajona de la "soap opera". Hoy día se va perceptiblemente acortando aunque todavía parezca que un largo metraje pueda justificar los altos precios que sus entradas alcanzan y que, por cierto, no parecen retraer al público. Y puestos a jugar a las profecías, al musical le queda ya poco para que acabe cristalizando en un repertorio, algo de lo que ya da algunos síntomas. Puede acabar, como mayoritariamente le ocurre a la ópera, la opereta o la zarzuela, en un monumento funerario al pasado.

El otro fenómeno de masas es la imposición absoluta y general de unos tipos de música de consumo que proceden de un amplio planteamiento industrial. Una música de origen y dominio anglosajón que fue sustituyendo poco a poco a la llamada "música ligera" para acabar constituyendo un fenómeno omnicomprendivo que no sólo se consume masivamente a todas horas sino que tiende a sustituir a toda clase de músicas. No deja de ser curioso que este fenómeno, que a veces recibe impropriamente el nombre de "música popular" haya barrido toda posibilidad de supervivencia para las artes populares. De hecho, y al menos para lo que se refiere a la música, las últimas formas populares surgidas son el flamenco en el siglo XIX y el jazz en torno al cambio del XIX al XX. Ellas mismas han sido notoriamente influidas después por la industrialización del producto musical, pero mal que bien han sobrevivido con alguna característica propia. Después, ha sido imposible un arte popular auténtico, es decir, creado desde el pueblo (que se convierte además en proletariado) sino que le sustituyen modelos industriales para el consumo popular pero no desde la creación popular.

Como la industria es poderosa pero no es tonta, ha tenido en ocasiones que disimular su estructura capitalista mundial y su influencia anglosajona para parecer popular en determinados ámbitos. Y como ya era tarde para recuperar las artes populares que ha destruido, en ocasiones ha creado otras en un proceso de falsificación que no parece ser advertido por nadie. Por otro lado, la tendencia económica a hacerse con todos los mercados musicales, ha hecho que se adoptaran ciertas maneras de otras músicas. Singularmente de la "clásica" e incluso su terminología de "concierto", "recital" etc., ciertas formas de comportamiento o algunas tecnologías, como el secuestro de la electroacústica que surgió como un elemento de la



vanguardia. De tal manera que la impresión que pretende darse directa o subliminalmente es la de una sustitución pura y llana de una música del pasado por una industria del presente. También sus características de fenómeno de masas ha hecho que deba estandarizar sus productos en unos esquemas formales, unas duraciones y una apariencia que recuerdan también las estructuras deportivas de las que toma también los aspectos competitivos y las clasificaciones traducidas en listas de éxitos, algo importante para su similitud con el deporte y para poder tener productos vendibles masivamente pero rápidamente consumibles y desechables para que puedan ser sustituidos por otros similares. De hecho, los temas que dominan absolutamente los medios de comunicación modernos son casi exclusivamente el deporte y la música de consumo. Se les podría añadir recientemente la crónica rosa que participa de elementos comunes con los anteriores pero es algo en lo que no vamos a entrar porque excede con mucho los límites de este análisis.

No tengo propósito de hacer aquí la crítica de esos fenómenos ni tampoco ponerme a salvar sus aspectos positivos que, sin duda, también existen. Me limito a señalarlos como línea aplastantemente preponderante de los fenómenos artísticos o para-artísticos de hoy en relación a los restos de lo que fue la vanguardia histórica, pues de la de vanguardia es de lo que aquí intentamos hablar. Ni siquiera el hecho de que sea una música que ha desaparecido prácticamente por completo de los medios de comunicación puede llevarnos a concluir que a ha desaparecido verdaderamente. Sin duda se ha transformado, y algunos de los males que la aquejan no dejan de estar provocados por su propia actitud.

Un lugar común que nadie se ha molestado en desmontar es que la vanguardia musical de los años cincuenta, básicamente el serialismo integral, fue un movimiento excesivamente mental que descuidaba los aspectos puramente sonoros, que resultaba críptica y muy compleja y que ahuyentó a los públicos. Personalmente creo que los públicos no disminuyeron, o no sólo por eso y que lo peor que se ha podido hacer es intentar recuperarlos con torpes halagos. La postmodernidad ha visto no pocos elementos de vuelta al conservadurismo, de simplificación de lenguajes, de neoconsonancias que al final no han valido para nada a la hora de una hipotética recuperación de un público que sigue prefiriendo el repertorio de siempre y que, por el contrario, ha desengañado al poco o mucho que se interesaba por una verdadera investigación creativa en el arte sonoro. Cuando se habla de la variedad de la música actual frente a la uniformidad de las vanguardias, de lo que se habla es simplemente de su confusión o banalización frente a un ideal investigativo claro.

Para acabarlo de arreglar, la globalización no ha contribuido a aclarar las cosas pues el contacto con otras culturas no ha servido para entenderlas sino, por un lado, para arrasarlas, y por otro para banalizar su uso. En un proceso en el que la música industrial ha participado no poco, los músicos creativos han intentado elementos de fusión entre culturas, incluso han pretendido la utopía de un “world music” o música mundial. Pero en vez de la fusión, como mucho, han logrado yuxtaposiciones con no mucho futuro. No basta poner a tocar juntos a un guitarrista flamenco,

una tribu amazónica, un balafong africano y un par de esquimales para conseguir una fusión de culturas. Para eso hay que estudiarlas a fondo, comprenderlas, asumirlas en aspectos que no tienen nada que ver con la música y luego ver si se puede hacer algo y, sobre todo, si merece la pena hacerlo. Sin ningún ánimo de colonialismo ni de superioridad pero creyendo firmemente que nuestra cultura es todavía algo diferenciable, me parece que es más práctico intentar ahondar en ella misma y tratar de continuar hacia delante. Sin negar la bondad posible de cualquier influencia, no puede llegar a más que a eso, a ser tenida en cuenta e influir en alguna medida porque ya nada está aislado. Pero conocer no es ni asumir ni menos comprender en toda su profundidad. Lo demás sí que es globalización gratuita.

Me parece importante, casi vital, volver a reivindicar la vanguardia musical aunque la dificultad esté en determinar cuál sea o deba ser. Yo desde luego no lo sé. Y no lo sé por dos razones, la primera porque no soy quién para señalar caminos; la segunda, porque si supiera cómo va a ser el futuro estaría intentando hacerlo ya. Sí estoy seguro de que la vanguardia no es inmutable y de que lo que no puede hacerse es retomar la histórica porque sería ya vieja y constituiría en sí misma una pura contradicción. Pero una nueva vanguardia debería asumir los fundamentos mínimos de todas las anteriores aunque sus consecuencias fueran distintas. Algunos disidentes del conservadurismo postmoderno la ven en el uso de la tecnología, pero no por el mero hecho de hacer música electrónica, por ordenador o instalaciones sonoras tenemos automáticamente una vanguardia, ya que esos medios han sido tomados, codificados y hechos conservadores por la música de consumo industrial. Por supuesto que hay en ellos un gran margen de futuro, pero no dejará de costar trabajo superar estéticamente la vanguardia electrónica de los años cincuenta y sesenta por mucho avance tecnológico que haya habido después, ya que su efecto más amplio ha sido una banalización de la tecnología.

Para empezar, una nueva vanguardia debe plantearse la música como un acto de creación pura, y consiguientemente nueva, independiente de toda otra consideración. Esa creación obliga a una investigación que, como toda investigación, exige un acto mental, una actividad intelectual importante que no tiene más remedio que resultar compleja. Cualquier facilidad o simplificación a priori son contraproducentes. Eso no quiere decir que no se puede llegar a resultados poco complejos aparentemente, pero esto es una consecuencia no un planteamiento básico de origen ya que conceptualmente una cosa de simpleza aparente puede ser muy intrincada. Se debe ser consciente que el producto, si es nuevo, no es fácil ni sencillamente asimilable porque para poder disfrutarlo se debe partir de premisas distintas que las que llevaban al disfrute de lo ya conocido. La grandeza y dificultad de la vanguardia no está sólo en que cambia constantemente sus puntos de partida sino la manera de aproximarse a los de llegada por parte del que lo recibe. No se trata de agradar, de pasar el rato, de entretener que es lo que el espectáculo deportivo-musical pretende, sino de reflexionar, pensar y crear. Y todo eso exige un esfuerzo tanto del creador como del receptor. La creación artística no tiene las mismas cualidades placenteras que los masajes o

las cosquillas. Sus placeres, que no son prioritarios, son de la inteligencia y la sensibilidad no de la sensorialidad inmediata. Como en tiempos de Leonardo, el arte sigue siendo una cosa mental.

Con todas las dificultades que la vanguardia tiene en el mundo de hoy y con las que derivan hasta del mismo hecho de definir cómo deba ser, la única supervivencia posible para la música futura que no quede absorbida por los productos industriales de consumo o la “deportivización” de la cultura, pasa por retomar ese camino. Todo lo demás no son sino paños calientes para eludir una desaparición ya anunciada. Me temo que eso es plenamente válido para la música pero que debe entenderse aplicable a todas las artes. Puede que no se vea tan urgente, salvo quizás en la música y poesía, porque aparentemente la narrativa o la plástica parecen tener su ámbito de consumo. Pero deberíamos ser conscientes de que lo que tienen a cambio de haber caído en la producción industrial, por pequeña que pueda parecer, en el consumo mercantilista como mero producto económico y en la esfera de lo deportivo. Son productos consumibles y, por tanto, intercambiables.

No se trata de ser apocalíptico o de integrarse como en la vieja distinción que hacía Umberto Eco. Se trata simplemente de guardar un pequeño ámbito para una creatividad no alienada del todo y no dependiente de que se consuma mucho o poco. Y de ser consciente que la imposición de la llamada “cultura de masas” no es sino la “civilización de masas” que utiliza un término impropio. La cultura creativa puede que sea pequeña, pero es muy otra.

## 2003 - Remembrance and vindication of the musical avant-garde

We have known for some time that this is not a good moment for the avant-garde. A certain condescending attitude, with a touch of disdain, is even in good taste when referring to all that was conquered in modern times. Of course that is no more than a reflection of the supposedly liberal wave that has destroyed almost everything that the modern age brought about: from real democracy, to the welfare state or the public involvement in something as serious for our future as education and culture. It is something that affects all orders of life and, consequently, all areas of culture, within which it concerns the creative arts and, more specifically, music, which is what we are basically dealing with here. But make no mistake, what can be said about music equally affects all other arts, although perhaps, in some of them, we are less aware of the situation due to a misleading bonanza of their commercial side.

What is most striking, once we have fully entered this motley [*variopinto*] period of ours, undefined and indefinable, which has been called postmodernism, just to call it something, is the coincidence of an actual reduction of the areas of culture with an apparent increase of cultural phenomena. Although it is something that seems obvious and does not need excessive reflection, simple explanation might be necessary, given the apparent paradox. It is true that culture today is increasingly spoken of and that references to the cultural are in good taste, but this coincides with a discarding of what culture might have of a creative, investigative or reformist nature. Basically what happens is that, in a simple removal and substitution process, aspects of civilization, sometimes even very insignificant ones, have come to be thought of as culture. In the mean time, the social importance of creative arts has decreased in direct proportion. Nowadays, when we talk about culture we refer to a simple word that lacks any real content and implication.

There is no doubt that artistic creation has been severely affected by the ascent, entronement and dictatorship of the spectacle, to the extent that the spectacle itself has replaced any other artistic element. In fact, it is not a question of irrelevant semantics the way in which many media place culture and entertainment sections together. Or, worse still, that, when they are separated, some creative arts, especially music and theatre, are considered as belonging to the world of spectacle, whereas culture is limited not just to literature but the written domain, whatever it is, and ancient heritage. It is undeniable that the spectacle [entertainment] aspect has always existed throughout history and cannot be disregarded, and that it is not less significant today; it is also true that the obligatory contact with the spectacle has not been very positive for creativity. Nevertheless, let us not forget that the only existing spectacles were the artistic ones, however much they were conditioned by that fact, although perhaps in Spain, since the eighteenth century, they had another competitor - bullfighting; something that led to strange connotations, such as those linking bulls and the zarzuela in the nineteenth century, or Antonio Peña y Goñi's

simultaneous taurine and musical criticism which of course, was not the only one. Nowadays that simultaneity seems to take place between the bulls and the theatre.

Anyway, the modern concept of spectacle does not have too much to do with that of the nineteenth century, although it might seem to develop some of its structures, or the ones that preceded it. It may even go back to models of the declining Roman Empire - at least some of its forms are similar, having similar social consequences. The reason is that the modern spectacle does not emerge, as is sometimes thought, from technology, although it is undoubtedly used, but from the modern rediscovery and consequent boom of sports.

It is not possible to deny that the rise of sports is a phenomenon that has clearly defined the twentieth century. And, today, you cannot hide the fact that what started as a personal cultivation of the physical has led almost immediately to an exclusiveness from the spectacle to the extent that even those who cultivate their bodies individually separate such an aspect of their passive sportsman status, i.e. as spectators. Sport as a spectacle, and as commercial spectacle, has had to create a caste of professional practitioners, who are at least partially exploitable; but its base is formed, without any doubt, by the thousands of non-practising spectators who have increased exponentially since sport started living mainly through and for television. It could even be said that competition, the basis of the spectacle, is secondary in relation to the mere existence of the spectacle itself.

It can be seen how the forms generated by the sport-spectacle *par excellence*, football, have influenced the development of the artistic show. A football match (and, by analogy, other sports) has a closed and strict structure, indefinitely repeatable, in which known variants are inserted, certain individual skills having a limited influence, and a few simple rules, accessible to everyone, are employed. Again and again, we see the same. There are no surprises, any possible wave is thus meticulously calculated, as what surprises or startles us is what most warns the common man against creative art; but a few new variants within the already known or foreseeable are present and the result remains apparently undetermined as if it depended on many different aspects.

Note that football regulations have noticeably influenced the configuration of artistic spectacles. Before examining how have they influenced music, allow me to comment on the impact of sports on the current museum creation policies - museums having become containers in which the content has little importance - or on the macro-exhibitions which mobilize masses to see no matter what, even what could be seen, but would be absolutely scorned, under normal circumstances. If anyone has any doubts about this, they should observe the long queues at the major exhibitions of the Prado Museum, Velázquez for example, that mostly exhibits works which none of the people in these queues would go to see were they put on permanent exhibition. In music, what we might call "the football match syndrome" (or basketball, or athletics, or cycling,

etc., all with the same basic format) appears in many different aspects. I would like to point out three: the rise of the notion of repertoire, the rise of the musical, and the extension of commercial consumer music. All of them, like football, need a predictable structure where the variants also are predictable, and a massive and simultaneous presence of passive practitioners, that is to say spectators.

The creation of the repertoire has somewhat affected arts in general but especially music, having become today the cornerstone of the inadequately called 'classical music'. The concert is now an institution with a closed format in which a few already-known pieces are repeated over and over again, having a minimum number of variants that imply either the rare incorporation of pieces with similar musical idioms, or the interpretative aspects that are, as in football, the way to vary the unchanging structure. Even in the duration of the spectacle (live performance), repertoire music has yielded to the demands of sports. The three-hour long concerts, divided into three or more parts, which were common until the first third of the twentieth century do not take place any more nowadays. Today a concert lasts as long as a football match, with a middle interval. And this has even affected opera, which has a repertoire that traditionally implied different and specific performance lengths, being now dominated by a tendency to unify acts and suppress intervals and other elements that seek to structurally normalise opera with sports, not an easy task, in theory, but one that is nevertheless being inexorably carried out. If that is not enough, competitive aspects and comparative classifications have fully entered the artistic domain, where they should have had little to do, as each work of art [artistic product – *producto artístico*] can only be referred to in its unique individuality.

Music, like art in general, was, at least until the nineteenth century, created and consumed by the same generation who produced it. It was then forgotten and replaced by the new production of the following generations. But historicism led to the preservation of the immediate, and retrieval of the remote past, establishing a repertoire that, throughout the twentieth century, became increasingly incapable of receiving new additions. A historical repertoire crystallised but that stratification of memory ended up being as negative as its previous lack. A little like the museums without content, the number of orchestras has increased significantly but only in order to repeat exactly the same repertoire when, paradoxically, the perfection of sound reproduction media has made them superfluous for that precise function. A very strong crisis that swept aside musical repertoire for the sake of the spectacles that it imitates, whether they are sports or sound forms derived from them, would be the only possible end to all of this.

A recent demonstration of the influence that the spectacle has had on music is the relatively recent boom (at least in Spain) of what is known, through an imitation of the original English expression, as '*el musical*' ('the musical'). A 'musical' unavoidably is a spectacle for the masses, as it requires a strong economical investment that needs to be accordingly amortized, depending on the number of spectators. Of course, it is an extremely professional product, which is designed in a more industrial than traditional way. Literarily, it tends to be a not necessarily skilled

condensation of previously prestigious texts (even Eliot's poems) or something that copies topical issues or cinematic themes.

In musical terms the 'musicals' usually employ a catchy theme that works as a *leitmotif*, the rest being pure professional craftsmanship [*artesanía profesional*], a filling created through the use of diverse formulae and tics taken from all music history. But the success of the musical is not due, so much, to its easy-to-follow plot [*acción*] or the employment of non-disturbing music but to the spectacular nature of the theatrical aspect that tends to be much more significant in a production in which effects and technology are predominant. Curiously, spectators tend to be satisfied with a number of pseudo-cinematographic theatrical effects. But the sacred aura of the live performance continues to act, in the same way that spectators continue to go to football stadiums, even if such sport is massively followed on television.

We should even point out that, originally, the musical lasted quite a lot longer than a sporting spectacle as a result of its supposed and doubtful derivation from opera, although its actual origins are to be found in the Saxon form of the 'soap opera'. Its structure is being significantly reduced today; it seems, still, that its highly priced tickets, which, by the way, do not appear to dissuade the public, can be justified by a full-length show. And as we are prophesying: the musical is about to end up crystallizing into a sort of repertoire, some symptoms being already clear. It might end up being, as in the case of the opera, the operetta or the zarzuela, a funerary monument to the past.

One more mass phenomenon is the absolute and general imposition of some forms of consumer music produced from a wide industrial approach. A music of an Anglo-Saxon origin and dominance that has gradually replaced the so-called 'light music' and has ended up constituting an encompassing phenomenon that is not only being massively consumed at all times, but which tends to substitute all other types of music. It is curious that this phenomenon, sometimes improperly called 'popular music', has swept away all chances of survival of the popular arts. In fact, at least regarding music, the last popular art forms that appeared were flamenco - in the nineteenth century - and jazz - around the turn of the twentieth century. They have both been significantly influenced thereafter by the industrialization of the musical product; still, they have managed to survive to some extent with a number of their own features. Subsequently, not only has an authentic popular art been impossible, that is, an art created by the people (which thus becomes proletariat art), but it has been replaced by industrial models for popular consumption that do not arise from popular creation.

As the industry is powerful but not stupid, on occasions it has had to conceal its global capitalist structure and its Anglo-Saxon influence in order to appeal to certain fields. And as it was too late to recover the popular arts it had destroyed, sometimes it has created others in a process of falsification that does not seem to be noticed by anyone. On the other hand, the economic tendency to control all music markets has led to the generalized adoption of certain

characteristic features from other types of music, unusually from the 'classical' or even from its terminology ('concert', 'recital' etc.), certain forms of behaviour and technological means, as exemplified by the kidnapping of electro-acoustics, which emerged as an expression of the avant-garde. So the direct or subliminal impression it intends to give us is that of a pure and simple substitution of a music of the past by a present-day industry. Its mass phenomenon characteristics have also standardized some aspects of its products such as their formal schemata, lengths and an appearance that reminds us of sports structures and from which the competitive aspects and the classifications converted into hit parades are taken. This is important both because of its similarity with sport and because it responds to the need to have massively marketable products that are nonetheless quickly consumable and disposable, so that they can be replaced (at all times) by similar ones. In fact, sports and consumer music completely dominate, almost exclusively, modern media. Recently, the gossip columns could have been added to the aforementioned topics, with which they actually have a few common elements, but this is something that we are not going to go into, as it far exceeds the limits of this analysis.

I have no intention of criticising these phenomena, nor do I want to defend their positive aspects that, without a doubt, also exist. I am merely pointing them out as a crushing predominant line of today's artistic or para-artistic phenomena in relation to the remains of what the historical avant-garde was, as it is avant-garde music we are trying to deal with here. Not even the fact that it is a music that has almost entirely disappeared from the media can lead us to conclude that it has truly disappeared. Undoubtedly, it has transformed itself, and some of the ills [*males*] that afflict it continue to be provoked by its own attitude.

No one has bothered to analyse the generalized topic that considers the avant-garde music of the fifties, basically integral serialism, as an excessively intellectual movement that neglected purely sonorous aspects, being too cryptic and complex and thus frightening the spectators off. Personally, I believe that the number of spectators did not diminish, at least not for those reasons alone, and that the worst thing that could have been done was to attempt to recover them with clumsy compliments. Postmodernism has seen how many elements have moved back to conservative postures, to the simplification of languages, neo-consonances that in the end have been completely ineffective when it comes to a hypothetical recovery of an audience that still prefers the usual repertoire and that, on the other hand, is not really interested in a true creative research in sound art. When opposing the variety characteristic of contemporary music to the uniformity of the avant-garde, what we are simply talking about is a confusion or trivialisation faced with a clear investigative ideal.

To top it all, globalisation has not contributed to make matters clearer as our contact with other cultures has not served to understand them but, on the one hand, to devastate them and, on the other, to trivialise their use. In a process in which industrial music has largely participated, creative musicians have attempted to fuse elements from different cultures; they have even attempted to create a utopian 'world music'. But instead of a fusion, at best, they have succeeded



in creating juxtapositions with little future [*con no mucho futuro*]. It is not enough to make a flamenco guitarist, an Amazonian tribe, an African balafong and a couple of Eskimos play together to achieve a fusion of cultures. In order to achieve that you have to study them in depth, understand them, assume them in ways that have nothing to do with music, and then you have to see if there is anything you can do with that and, above all, if it is worth doing. With no colonialist intention or belief in its superiority, but strongly believing that our culture is still distinguishable, I think that it is more practical to examine it in greater detail in order to make it move forward. Without denying the possible goodness that any influence might have, it cannot reach further than that: being taken into account and having a limited influence, as nothing is isolated any more. But to know is neither to assume nor to understand in depth.<sup>81</sup> The rest is indeed cheap globalisation [*globalización gratuita*].

I consider it important, almost vital, to vindicate [*reivindicar*] avant-garde music, although it is difficult to determine what it is or what should it be. And I certainly do not know. And I do not know for two reasons: firstly, because I am not the one to point [*señalar*] the way; secondly, because if I knew what the [musical] future was going to be like, I would be attempting to do it now. What I am sure of is that the avant-garde is not immutable and that what we shall not do is to attempt to resume the historical avant-gardes, as they belong to the past, thus becoming contradictory. But a new vanguard should take on the minimum foundations of all the former ones, even if its consequences would be different. Some dissidents of postmodern conservatism see the new vanguard in the employment of technology, but the mere fact of making electronic music using a computer or sound installations does not automatically imply that we are creating a new vanguard, as those means have been taken, codified and given conservative connotations by industrial consumption music. Of course there is a great margin of future development in them, but it will nevertheless be difficult to aesthetically overcome the electronic avant-garde of the 1950s and 1960s, however much technological progress there has been after, as its most important effect has been a trivialisation of technology.

To begin with, a new avant-garde should consider music as an act of pure creation, and consequently new, independent of any other consideration. Such creation forces a new investigation that, like all investigations, demands an intellectual act, an important intellectual activity which has no other option but to be complex. Any effortlessness or a priori simplification would be counterproductive. That does not mean that apparently uncomplicated results cannot be attained, but this is a consequence, instead, of a basic original approach, since apparent simplicity can be conceptually intricate. One must be aware that the product, if it is new, is neither easily nor simply assimilated, as in order to enjoy it, it must be based on different premisses to those which led us to the enjoyment of the already known. The greatness and difficulty of the avant-garde is not only to be found in the fact that its point of departure is

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<sup>81</sup> "Pero conocer no es ni asumir ni menos comprender en toda su profundidad".

constantly changing, but in the way the one receiving it approaches its points of arrival. It is not a question of pleasing, or whiling away the time, of entertaining, which is what the sport-music shows call for, but of reflecting, thinking and creating. And all of this requires an effort from both creator and receiver. Artistic creation does not have the same pleasant qualities as massages or tickling. Its pleasures, which are not a priority, belong to the field of intelligence and sensibility, not of an immediate sensoriness. As at Leonardo's times, art still remains a mental thing.

With all the difficulties that the avant-garde has in today's world, as well as those that arise from the very fact of defining how [and what] should it be, the only possible path of survival for a future music that does not become absorbed by industrial consumption products or the 'sportification' ['*deportivización*'] of culture, necessarily implies a recovery of the above-mentioned track. Everything else is just a mediocre prevention to evade an already announced disappearance. I am afraid that this fully applies to music, but it should be applicable to all arts. It may be considered as not urgent, except perhaps for music and poetry, as narrative or visual arts apparently seem to have their own market fields. They have succumbed to industrial production, even if only to a small extent, to mercantilist consumption as a mere economic product and to the domain of sports. We should be aware of what they get in return: they have become consumable products being, therefore, exchangeable.

It is not a question of being apocalyptic or becoming integrated as in the old distinction made by Umberto Eco [referring to Eco's argument in *Apocalypse Postponed*, published in 1994]. It is simply about preserving a small space for a creativity that is not completely alienated nor dependent on whether it is consumed or not. And it is a matter of being aware that the imposition of so-called 'mass culture' is but 'a civilization of the masses' ['*civilización de masas*'] employing an inappropriate term. Creative culture may be very small, but it is completely something else.

## 2003 - Adorno: estética y música en la Escuela de Frankfurt

Muchos de los tratadistas sobre filosofía del siglo XX se preguntan si en verdad existió alguna vez una Escuela de Frankfurt, es decir, si hay un fuerte nexo común entre los diversos pensadores que desfilaron por el Institut für Sozialforschung (Instituto para la Investigación Social) de aquella ciudad. El Instituto se suele asociar con las figuras de Horkheimer, Benjamin y Adorno, que tuvieron en diverso grado relación con él, pero hay otros filósofos que tienen que ver con el mismo. Para empezar, se creó en 1924 y su primer director fue Carl Grünberg, sucedido de 1928 a 1930 por Friedrich Pollock,<sup>82</sup> un tratadista que investigó también en la estética y que definió la influencia de algunos sectores industriales en la cultura, aunque más tarde fuera contestado por Marcuse, también conectado con la Escuela. De 1930 a 1933 Mark Horkheimer asume la dirección pero el Instituto, ante la amenaza nazi, emigra a Ginebra y luego a Nueva York donde de nuevo lo dirigiría Pollock. Reestablecido en Frankfurt en 1950 Horkheimer lo dirige y en 1958 asume el cargo Adorno hasta su muerte.

El Instituto se dedicaba en puridad a la Sociología pero de un calibre filosófico muy hondo que poco tiene que ver con las modernas sociologías empíricas o conductistas. En su entorno trabajaron también Walter Benjamin, Theo Löwendahl que se especializó en temas sobre el antisemitismo,<sup>83</sup> el propio Herbert Marcuse y hasta el psicólogo Erich Fromm, sin olvidarnos del maestro de Adorno, Siegfried Kracauer. Hoy, el último representante de la posible Escuela de Frankfurt se supone que es Jürgen Habermas, lo que indica hasta que punto sería una escuela evolutiva.

Muchos pensadores de la Escuela de Frankfurt se ocuparon de cuestiones estéticas pero el único que profundizó en la música fue Adorno, que tenía preparación suficiente, no sólo para hablar de ella sin caer en el miedo paralizante de algunos de sus colegas<sup>84</sup> o en la imposibilidad de captar la última esencia musical que está presente en tantos filósofos desde Platón hasta Hegel. Él había estudiado con Alban Berg pero ya en el momento de asistir a sus clases en 1925 le envía una relación de lo que ha compuesto, que es bastante y posteriormente se afilia a la causa dodecafónica.<sup>85</sup> Quizá no era un gran compositor pero sí lo suficientemente profesional como para entender la música de la manera que un no compositor nunca podrá entender, y eso ha beneficiado a sus escritos, musicales o de otro tipo.

Pero no sólo la música le distanció del pensamiento de algunos de sus contemporáneos. Siendo esencialmente un dialéctico, su relación con Hegel no puede ser más crítica y frente a la afirmación hegeliana de que la totalidad es lo verdadero opone la de la totalidad es lo no

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<sup>82</sup> Adorno y Horkheimer le dedicaron por su cincuenta cumpleaños la importante *Dialektik der Aufklärung* y para sus sesenta Adorno le dedicó *Jargon der Eigentlichkeit*.

<sup>83</sup> A él se debe el capítulo sobre ese tema de *Dialektik der Aufklärung*.

<sup>84</sup> Los casos de Lukács o Hauser.

<sup>85</sup> Hay una grabación con obras musicales de Adorno comentadas por Heinz Klaus Metzger que incluye un par de arias sinfónicas de su proyecto más ambicioso, la ópera *El Tesoro del indio Joe* sobre un relato de Mark Twain.

verdadero.<sup>86</sup> Con Heidegger las diferencias son las que puede tener un sociólogo con un metafísico, las de alguien que sitúa una teoría crítica ante una ontología. Eso enfrenta a Adorno con todo existencialismo.<sup>87</sup> No se crea sin embargo que sus relaciones con la fenomenología son mejores pese a haber dedicado su tesis doctoral a Husserl<sup>88</sup> y creo que la razón está en que Adorno, a través de la dialéctica, acaba por ser, antes de que ello esté de moda, un estructuralista capaz de desarticular un todo en componentes individualmente estudiables y no tratarlo como un fenómeno global. Por otra parte, muestra un distanciado respeto hacia las posiciones de Wittgenstein<sup>89</sup> cuando no les da la vuelta pues frente a la afirmación wittgensteiniana de que sobre lo que no se puede hablar, mejor es callar, Adorno aduce que la única tarea de la filosofía es decir lo indecible, hablar de lo inexpresable.

Así pues, el nacimiento filosófico de Adorno lo debemos encontrar en una línea (crítica) que parte de Hegel<sup>90</sup> y recalca en Marx. Un filósofo de raíces sólidamente marxistas pero, eso sí, un revisionista<sup>91</sup> que no admite dogmas. Para él, la dialéctica es un arma formidable del pensamiento. Recordemos que el propio Marx había querido escribir una dialéctica cuando acabara *El Capital*, cosa que no llegó a poder hacer. En 1944, la *Dialektik der Aufklärung* de Adorno<sup>92</sup> es un hito en su pensamiento que se continuará, con mayor originalidad, en 1966, en *Negative Dialektik*. Incluso habla de todos sus escritos como de un proyecto dialéctico que ahonda en las contradicciones de la práctica social. Lo medular de la dialéctica como método es la negación determinada pues se basa en la experiencia sobre la debilidad de la crítica. Y teniendo en cuenta que Adorno escribió mucho de música, más aún, ya que engloba a aquella, de estética, pero también de muchas cosas más, nos vendrá bien ver estas cosas y otros aspectos de su pensamiento general antes de acercarnos al Adorno musical.

### Utopía y dominio

Adorno toma de Walter Benjamin la idea de que el estado ideal que supera las contradicciones es una utopía; en lo que hay que ahondar es en lo que todavía no es, en la no identidad que nos permite examinar críticamente lo existente. El proyecto liberal burgués<sup>93</sup> no nos ha hecho más libres porque equivale a libertad del desarrollo del poder económico. La razón obedece a que el racionalismo ilustrado<sup>94</sup> no trató de comprender la naturaleza si no de dominarla adoptando la actitud del dictador para con los hombres. El hombre reprime lo que en él es naturaleza dominándola a través de la sociedad, el trabajo y el dominio de su propia subjetividad, lo que le convierte en un esclavo de esa segunda naturaleza social. Adorno supera el marxismo clásico

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<sup>86</sup> En *Negative Dialektik*.

<sup>87</sup> A Heidegger lo critica en *Negative Dialektik* y en *Jargon der Eigenlichkeit* llega a hablar de cierta ontología como un lenguaje desprovisto de contenido.

<sup>88</sup> En 1924.

<sup>89</sup> Él mismo afirmó que de este filósofo solo había leído el *Tractatus Logicus-Philosophicus*.

<sup>90</sup> La proposición dialéctica de tesis, antítesis y síntesis se ha popularizado junto al nombre de Hegel pero está formulada por Schelling y ya la había avanzado Platón en la técnica de sus diálogos.

<sup>91</sup> En el mismo sentido que Lukács.

<sup>93</sup> Que superó el absolutismo y los restos del feudalismo.

<sup>94</sup> Véase *Dialektik der Aufklärung*.

porque no sólo pone en relación la formas de pensamiento con una particular estructura económica sino que las conecta con la relación entre el hombre y la naturaleza. La sociedad de mercado da origen a filosofías, convertidas en ideologías, que ayudan a perfeccionar el sistema de dominio justificándolo o disimulándolo. Y en ello basa su crítica del sistema hegeliano considerado como un producto de un sistema social concreto.

Tampoco Marx o Engels dejan de estar sujetos a crítica porque Adorno señala que lo importante no está en el dominio de clase sino en el dominio en sí mismo. La totalidad revolucionaria puede sacrificar a las partes y a los individuos. Es cierto que la organización capitalista tiene tanto poder de integración que acaba neutralizando a las clases revolucionarias pero el fracaso de la revolución también está en sus propios errores: el individuo acaba aplastado por el Estado y por el mercado. Por eso es por lo que insiste en que la verdad está en los intersticios del sistema, en la no realidad que supere la totalidad como no verdad. El filósofo crítico representa a quienes ya no son y a quienes no se les dejar ser. Son los individuos los que han dejado de ser puesto que el capitalismo monopolizador ya no necesita de la autonomía individual, la tecnocracia engendra debilidad e irresponsabilidad, los hombres, en una sociedad manipulada, lo intentan remediar identificándose con colectividades mitificadas. La sensación de una nueva seguridad se logra mediante el sacrificio del pensamiento independiente.

Todo lo anterior aclara bastante las ideas de Theodor Adorno a la hora de encarar sus muchos escritos musicales, pero no menos a la hora de diseñar un concepto más general de estética en que debe bastante a otros colegas que, sin embargo, le dejan solo ante la última inmersión aterradorante para los filósofos: la de la música. No hay ninguna duda de la deuda de Adorno con Walter Benjamin ni tampoco de la desgracia que el suicidio de éste,<sup>95</sup> a los cuarenta y nueve años, significó para la filosofía del siglo XX. No tuvo puestos académicos, salvo la integración en el Instituto de Frankfurt gracias a Horkheimer, y fue toda su vida un exiliado interior o exterior. En la capacidad moderna de las artes plásticas para perder su carácter mítico de obra única, ese aura<sup>96</sup> histórico que en el fondo es la base de su valor de mercado, de su conversión en mercancía y del secuestro del arte en el sistema capitalista, encuentra Benjamin una vía de esperanza a la que dedica todo un ensayo.<sup>97</sup> Tal vez esa idea junto con su concepto de la Filosofía de la Historia a la que representa con el símil del cuadro *Angelus Novus*<sup>98</sup> de Paul Klee, lo más personal de la aportación al campo de la estética de Benjamin.

Dado que Adorno trabajaba en un instituto de sociología se ha tendido a ver en él a un sociólogo de la música. Por supuesto lo es y ha escrito sobre ello,<sup>99</sup> pero es mucho más un filósofo de la música que deja traslucir en ella su condición de dialéctico, y a demás un pensador que es o ha

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<sup>95</sup> Se suicidó por medio de una dosis de morfina en Port-Bou el 26 de Septiembre de 1940 cuando estaba cercado por la Gestapo.

<sup>96</sup> De Walter Benjamin tome el título *Aura* para mi primer cuarteto de cuerdo.

<sup>97</sup> 'Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit'.

<sup>98</sup> De nuevo esta idea me valió para mi pieza orquestal en torno a Mahler, *Angelus Novus* de 1971.

<sup>99</sup> Incluso una obra como *Einleitung in die Musiksoziologie*.

sido compositor. Eso hace que en él un análisis musical no sea nunca un pretexto para la filosofía o la misma estética. Su estancia en los Estados Unidos le sirvió para participar en un proyecto radiofónico<sup>100</sup> que le llevó definitivamente a investigar sobre la comunicación de masas y la industria cultural con la que después se mostraría lúcidamente crítico. Allí escribiría junto con Eisler un libro sobre la música cinematográfica<sup>101</sup> que hoy día puede erróneamente entenderse como anticuado ya que se fecha en 1937. Pero en él ya hay afirmaciones como que “la verdadera integración de la música en el film no la da sino un trabajo verdaderamente hecho en colaboración” o “la música en el cine no debe de quedar en el estado técnico de la reproducción sino en el de la producción”. A Eisler lo había conocido en la clase de Alban Berg<sup>102</sup> y le era bien conocido por su militancia comunista. Pero, pese a escribir el libro juntos, no se estimaban mucho. Adorno consideraba arrogante al compositor cuando luego se estableció en la República Democrática Alemana <sup>103</sup> cuyo himno compuso. Y no me resisto a evocar una famosa emisión de televisión en los años sesenta en la que Adorno analizó demoledoramente el himno demostrando su cercanía con una canción ligera americana.<sup>104</sup>

### Stravinski y la barbarie

Pero la obra sobre música más explosiva de Adorno, y la más controvertida, es *Philosophie der neuen Musik*. En contra de lo que el título sugiere (Filosofía de la Nueva Música) de lo que se trata es de una confrontación entre Schönberg y Stravinski en la que aquél resultaría altamente beneficiado como revolucionario dialéctico y éste representaría el espíritu de la barbarie así como el del pensamiento restaurador. En muchos otros lugares he dicho que el libro me parece una completa equivocación e incluso que el pecado del neoclasicismo no es tal sino una tendencia absoluta de la música en un determinado período histórico en el que todo el mundo, Schönberg incluido, acaba por ser neoclasicista. Y a mi juicio es debido también a la concepción de la cultura que tiene Adorno como a la sorprendente aparición de un resabio nacionalista.

En todos sus escritos, y no sólo en los musicales, Adorno da una idea de la cultura en la que ésta se superpone exclusivamente a la cultura occidental. En general no sólo no es muy receptivo a las influencias de las culturas de África, América o Asia en la Occidental sino que cree en la radical diferencia, si no en la superioridad, de ésta. Ya sé que en tiempos de globalización y de difusa fusión éste no resulta un pensamiento políticamente correcto pero sí es cierto que Adorno escribe desde y para la cultura occidental. También lo es que ésta tiene muchas originalidades que no comparte con ninguna otra y que ello es especialmente cierto en el terreno de la música culta donde elementos como la notación, la escucha vertical a partir de un pensamiento armónico y otras cosas son exclusivo desarrollo de ella.

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<sup>100</sup> Pinceton Radio Research Project.

<sup>101</sup> *Musik für den Film*.

<sup>102</sup> Pero Eisler de quien era discípulo era de Schoenberg.

<sup>103</sup> Allí colaboró con Brecht y obtuvo el Premio Nacional en 1950 y 1958.

<sup>104</sup> *Goodbye Johnny*.

Lo otro, la aparición de rasgos nacionalistas, puede parecer difícilmente aceptable al hablar de un filósofo muy lúcido que no sólo es de origen marxista sino también judío<sup>105</sup> y exiliado político en tiempos del nazismo. Pero es que estamos hablando no sólo de cultura sino de cultura musical y en el fondo de Adorno, como en el de todo Alemán, anida la oscura y no del todo expresada sospecha, falsa además, de que la música es una invención alemana y que se convierte en un bien propio y exclusivo. No está tan lejos Adorno del discurso de Hans Sachs<sup>106</sup> aunque naturalmente él, que escribió un lúcido ensayo sobre Wagner, no lo expresaría así. Pero la supremacía del arte Alemán subyace en su admiración por Beethoven y la técnica del desarrollo temático<sup>107</sup> así como en su desconfianza ante el ritmo. No en vano en una ocasión Adorno escribe que “un alemán es una persona que no puede mentir sin creérselo el mismo”. Algo que no consuela mucho pero es revelador.

De la misma fuente que la viene la negación de Stravinski, proceden sus ataques hacia el jazz o el blues aunque en este caso haya que sumarle su actitud ante las industrias de la cultura. Pero es cierto que se refiere a “lo negro” sin que en ello haya un matiz racista sino simplemente la constatación de que es una cultura ajena a la nuestra que es la que en definitiva la interesa con exclusividad. Seguramente Schönberg le atrae sobre bases conceptuales profundas pero supongo que comparte con él la creencia de que el sistema dodecafónico va a asegurar la supremacía de la música alemana.

Hay más de un rasgo adorniano en los escritos musicales más tardíos que implican una cierta rectificación de la *Filosofía de la nueva música* pero tal vez el Adorno más interesante sea el analista de los condicionantes sociológicos de la música.<sup>108</sup> Adorno piensa que en la sociedad capitalista la única vía de supervivencia precaria que le queda a la música es la de ser la antítesis de la sociedad para así conservar su verdad social. El peligro inherente es el aislamiento y, por tanto la aridez que dificulta una posibilidad comunicativa y expresiva en la que él cree. Pero la expresividad y la comunicación se destruyen en una sociedad industrial que comercializa toda forma de comunicación y la vuelve trivial e insignificante. Es así un producto de cambio, un fetiche<sup>109</sup> que señala como única vía válida el aislamiento y el silencio. Precisamente en su dificultad de inserción social es en lo que ve Adorno el valor de la nueva música. La música nueva desmiente el sentido de sociedad organizada a la que rechaza mediante un vacío organizado de la significación. No tiene ella misma un significado positivo con lo que Adorno está a punto de predecir la muerte de la música. Pero no lo hace, y no es así porque ve en la música nueva la única posibilidad frente al crecimiento omnipresente de la industria del consumo musical.

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<sup>105</sup> Aunque tanto Wiesengrund como Adorno son apellidos judíos fue diluyendo en primero por razones de propia seguridad.

<sup>106</sup> En *Die Meistersinger von Nürnberg*.

<sup>107</sup> La sacrosanta “Durchführung”.

<sup>108</sup> Esto es también lo que hace desconfiar de él a los analistas musicales profesionales que pretenden que rebaja lo musical a lo estético frente a lo sociológico, lo que no es cierto dado el análisis de totalidad que implica.

<sup>109</sup> El concepto adorniano de fetiche está en mi propia obra *Fetiches* de 1967.

En un momento en que la industria de la cultura de masas no tenía todavía la aplastante fuerza económica y social que ha cobrado en las sociedad postcapitalista y neoliberal, Adorno es plenamente consciente de cómo se ha escamoteado a la sociedad un arte y una música verdaderos. Afronta con valentía las relaciones entre música y sociedad y es capaz de escapar de la trampa de la sociología positivista que consideraba que el valor estético de la obra musical estaba fuera del campo científico sociológico. Al contrario, en Adorno esta problemática sociológica no sólo no excluye sino que obligatoriamente incluye un razonamiento sobre el valor estético de la obra. Es una impagable aportación adorniana en un campo donde se tendía a no entrar en tales valoraciones con lo que se perdía casi la razón de ser del objeto mismo del estudio que acababa por ser un producto estético que había que tratar como si no lo fuera. Para él, el valor estético no está superpuesto al valor comunicativo y social de la música sino que ya es un hecho social en sí. Por eso su discurso sociológico es un discurso crítico, esto es, está en el centro de toda su labor filosófica.

Ni la música es un espejo de la sociedad<sup>110</sup> ni ambas dependen mutuamente de sí pero la música es menos auténtica cuanto más se relaciona directamente con la sociedad porque la obra auténtica hace que esa relación sea dialéctica y, por tanto, problemática. En la música nueva hay una divergencia entre un interés general y otro individual y la ideología oficial pretende armonizar tales intereses. Semejante dialéctica hace que haya que superar la dicotomía de si la música es expresiva o únicamente formal. La música tiende a un lenguaje desprovisto de intenciones pero si carece de todo pensamiento será un mero caleidoscopio sonoro y si es un pensamiento absoluto dejará de ser música para convertirse en un lenguaje impropio. Vive, pues, en plena tensión dialéctica, en una torre de marfil de la que, significativamente, Adorno afirma que no hay que tener miedo porque en ella está la puerta abierta de la filosofía.

Pero lo más interesante en la posición de Adorno es su profundo ataque a la industria cultural de la cultura de masas. Posición casi única en un mundo filosófico que prefiere adaptarse. Adorno no sólo desmonta el prestigio del jazz sino también el de los Beatles, caso único entre los presuntos intelectuales no músicos, la cultura pop y la industria radiotelevisiva y discográfica. La cultura de masas se administra por parte de una industria cultural basada en la explotación capitalista del beneficio. El éxito de la cultura industrial está en trasponer el arte en la esfera del consumo, se acentúan los aspectos de la recepción de los bienes culturales para enmascarar con ellos el valor de cambio falseando el conocimiento que se convierte en simple uso. No es Adorno, pese a que como todo crítico dialéctico tiende al pesimismo, un apocalíptico ante la cultura de masas en el sentido introducido mucho más tarde por Umberto Eco,<sup>111</sup> pero, desde luego lucha contra la integración. La cultura de masas, a través de la publicidad, acaba por tener permanentemente ocupado al consumidor. Desde luego, resulta absolutamente premonitorio, y completamente

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<sup>110</sup> Este pensamiento es constante en un cierto sociologismo.

<sup>111</sup> Umberto Eco, *Apocalípticos e integrados ante la cultura de masas*.



vigente para la actual invasión industrial del capitalismo mediático incomparablemente más desarrollado, más descarado, y más vergonzosamente aceptado por muchos intelectuales.

Pero Adorno no sólo creyó en la necesidad de una vanguardia como la dodecafónica que es la que trata en su *Philosophie der neuen Musik*. Más tarde escribió lúcidamente sobre el envejecimiento de la vanguardia<sup>112</sup> en un momento en que el anquilosamiento serial hacía necesario ya ese punto de vista. No conoció sin embargo la confusión, el manierismo y la autocomplacencia de muchas músicas cultas actuales y el conformismo de tantos compositores jóvenes. Creo que esa tímida integración en unos valores más cercanos a la industria cultural, que sin embargo les sigue mayoritariamente ignorando, no le hubiera gustado mucho. Por eso me parece que, una vez desbrozado lo contingente de su obra, nos queda un método, un análisis y un pensamiento sumamente valiosos. Creo que pudiera ser hora de volver a la tensión dialéctica, creo que pudiera ser hora de volver a Adorno.

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<sup>112</sup> También vio muchas cosas positivas en la obra de Boulez o del mismo Cage.

## 2003 - Adorno: aesthetics and music in the Frankfurt School

Many contemporary philosophical analysts [*tratadistas*] have questioned the actual existence of the Frankfurt School, that is, if there actually was a strong enough nexus between the diverse thinkers that worked at the Institut für Sozialforschung (Institute for Social Investigation) in the German city. The Institute is usually linked to the figures of Horkheimer, Benjamin and Adorno, who all had different degrees of relation to it, but other philosophers were also connected to it. To start with, it was founded in 1924, its first director being Carl Grünberg, who was followed between 1928 and 1930 by Friedrich Pollock,<sup>113</sup> an analyst who dealt with aesthetics, and defined the influence that some industrial sectors had on culture, his position being eventually contested by Marcuse, who was also linked to the School. Between 1930 and 1933 Mark Horkheimer assumes the direction of the Institute that, in the face of the Nazi threat, is moved to Geneva and then to New York, where it would be directed once again by Pollock. Re-established in Frankfurt in 1950, it is directed by Horkheimer and in 1958 Adorno takes his place, remaining its director until his death in 1969.

The Institute was dedicated purely to Sociological studies, but of a deep philosophical calibre [*calibre*] that has nothing to do with the modern empirical or behavioural sociologies. Walter Benjamin, Theo Löwendahl, who specialized in anti-Semitism,<sup>114</sup> Herbert Marcuse and even the psychologist Erich Fromm, without forgetting Adorno's teacher, Siegfried Kracauer, also worked in its environment. Today, the last representative of the Frankfurt School is supposed to be Jürgen Habermas, indicating the extent to which it is an evolving school.

Many of the thinkers related to the Frankfurt School dealt with aesthetic issues. Nevertheless, Adorno was the only one who dealt with music in detail; he had enough training not to fall in the paralyzing apprehensiveness of some of his colleagues<sup>115</sup> or in the hopelessness to capture the final essence of music that is present in so many philosophers from Plato to Hegel. Adorno studied with Alban Berg. By the time he started attending his lessons in 1925 he had sent him an already significant list of his own compositions; later on he joined and became an advocate of dodecaphonism.<sup>116</sup> He might not have been a great composer but he could understand music in the way that a non-composer could not and that has benefited his writings, both about music and about other subjects.

But not only music distanced his thinking from that of some of his contemporaries. Being essentially a dialectical thinker, his relationship with Hegel could not be more critical: against the Hegelian assertion that the totality is what is true he opposes his own, the totality is the

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<sup>113</sup> Adorno and Horkheimer dedicated the important *Dialektik der Aufklärung* to Pollock on his fiftieth birthday and Adorno also dedicated his *Jargon der Eigentlichkeit* to him in on his sixtieth.

<sup>114</sup> He wrote the chapter on the subject in the *Dialektik der Aufklärung*.

<sup>115</sup> As in the cases of Lukács or Hauser.

<sup>116</sup> There is a recording of Adorno's works with commentary by Heinz Klaus Metzger that includes a couple of arias of his most ambitious project, the opera *The Treasure of the Indian Joe*, based on Mark Twain's short-story.

untrue.<sup>117</sup> With Heidegger the differences are those that take place between a sociologist and a metaphysical thinker, those that arise from the opposition of a critical theory and an ontology.<sup>118</sup> His relationship with phenomenology is not better, even if his doctoral thesis dealt with Husserl,<sup>119</sup> and I believe that the reason is that Adorno, through dialectics, ends up being, before it becomes fashionable [trendy], an structuralist able to break up a whole into individually analysable components, not treating it as a global phenomenon. On the other hand, he shows a distanced respect towards Wittgenstein's postures,<sup>120</sup> if he does not reverse them: against the Wittgensteinian assertion that we shall remain quiet about that we cannot speak about, Adorno argues that the only task of philosophy is to speak the unspeakable, to talk about the inexpressible.

Consequently, the philosophical origins of Adorno are to be found in a (critical) line that takes Hegel<sup>121</sup> as a point of departure and stops in Marx. He is a philosopher of deep Marxist roots but, nevertheless, a revisionist<sup>122</sup> who does not accept dogmas. For him, dialectics are a formidable weapon of human thinking. Let us remember that Marx himself was planning to write a book on dialectics once he had finished *The Capital*, something he never managed to do. In 1944, Adorno's *Dialektik der Aufklärung* becomes a milestone that would be surpassed in 1966, with greater originality, with his *Negative Dialektik*. He even conceives all his writings as a dialectical project that deepens into the contradictions of social practice. The medullary [*medular*] of dialectics as a method is determined negation, as it is based on the experience of the weaknesses of critical thinking. If we bear in mind that Adorno wrote a lot about music, furthermore, as it includes music, about aesthetics, but also about many other subjects, it would be necessary to consider them and other aspects of his thinking before approaching the musical Adorno.

### Utopia and domination

Adorno takes from Walter Benjamin the notion of Utopia, the ideal state of things that transcends contradictions; we must delve into what is yet to be, into the non-identity that allows us to critically examine what exists. The liberal bourgeois project<sup>123</sup> did not make us freer as it equals the freedom of the development of the economical power. The reason being that illustrated rationalism<sup>124</sup> did not attempt to understand nature but to dominate it, adopting the same attitude that a dictator adopts towards humans. They repress what is natural in them, dominating it through society, labour and a control of their own subjectivity, consequently becoming slaves of that second social nature. Adorno transcends classic Marxism not only

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<sup>117</sup> In his *Negativen Dialektik*.

<sup>118</sup> Adorno criticizes Heidegger in his *Negativen Dialektik* and in his *Jargon der Eigenlichkeit* he goes as far as to define his ontology as a language without content.

<sup>119</sup> In 1924.

<sup>120</sup> He admitted that he had only read his *Tractatus Logicus-Philosophicus*.

<sup>121</sup> The dialectical proposition of thesis, antithesis and synthesis has become linked to Hegel's name but it had been formulated by Schelling and hinted at by Plato in the technique of his dialogues.

<sup>122</sup> In the same sense as Lukács.

<sup>123</sup> That transcended absolutism and the leftovers of feudalism.

<sup>124</sup> See *Dialektik der Aufklärung*.

because he relates the ways of thinking to a particular economical structure but also because he connects them with the relationship between men and nature. Free market society raises philosophies that, transformed into ideologies, help to improve the dominating system by justifying or disguising it. Adorno criticises Hegelian thinking from that perspective, considering it an outcome of a specific social system.

Marx or Engels do not escape Adorno's critique, as Adorno points out that the key problem is not class domination but domination itself. The revolutionary totality might sacrifice the parts and the individuals. It is true that capitalism has such an integrating power that it ends up neutralizing the revolutionary classes, but the failure of the revolution is also a result of its own mistakes: the individual ends up oppressed by the State and the market. That is why Adorno insists on the fact that the truth is to be found within the interstices of the system, in the non-reality that transcends the totality as a non-truth. The critical philosopher represents those who no longer are and those who are not allowed to be. The individuals have stopped being, as monopolizing capitalism does not need individual autonomy any more, technocracy generates weakness and irresponsibility, humans, in a manipulated society, attempt to fix that through their identification with mystified collectives. The sensation of a renewed security is achieved through the sacrifice of independent thinking.

The preceding text clarifies Theodor Adorno's ideas when confronting his multiple musical writings, but it would not greatly clarify an attempt to understand his broader understanding of aesthetics, which is greatly indebted to many colleagues who nevertheless left him alone with a philosopher's final terrifying immersion: that of music. Adorno's debt to Walter Benjamin's thinking is beyond doubt, as is the fatality that Benjamin's suicide,<sup>125</sup> when he was only forty-nine, meant for the philosophy of the twentieth century. Benjamin never had an academic position, beyond his integration in the Frankfurt School, thanks to Horkheimer, always being internally or externally exiled. Benjamin found a path of hope, to which he dedicated a full essay,<sup>126</sup> on the modern capacity of visual artworks to lose their mythical character of uniqueness, that historical aura<sup>127</sup> that ultimately is the basis of their market value, their commodification and the kidnap of art in capitalist societies. This might be, together with his concept of the Philosophy of History that he represents with the metaphor of Paul Klee's *Angelus Novus*,<sup>128</sup> Benjamin's most personal contribution to the field of aesthetics.

As Adorno worked in a sociological Institute he has been usually considered as a music sociologist. This is clearly true, and he has written much about it,<sup>129</sup> but he is much more a philosopher of music who allows the dialectical nature of his thinking to transcend, as a well as a thinker who was or had been a composer. This implies, for him, that a musical analysis never

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<sup>125</sup> He committed suicide, using morphine, in Port-Bou on 26 September 1940 when he was being chased by the Gestapo.

<sup>126</sup> 'Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit'.

<sup>127</sup> I took from Walter Benjamin the title for my first string quartet: *Aura*.

<sup>128</sup> Once again I used this idea in my orchestral work related to Mahler, *Angelus Novus*, composed in 1971.

<sup>129</sup> Even a work such as *Einleitung in die Musiksoziologie*.

becomes a pretext for philosophy or aesthetics. During his years in the USA Adorno took part in a radio research project<sup>130</sup> that lead him to study mass communication and the cultural industry that he would lucidly criticize thereafter. It was there that he wrote, together with Eisler, a book on cinematographic music<sup>131</sup> that might be misjudged as antiquated today, as it dates from 1937. In it we already find statements such as “the true integration of music and cinema can only be the outcome of a collaborative work” or that “music in cinema shall not remain in the technical stage of reproduction but in that of production”. Adorno had met Eisler at Alban Berg’s lessons<sup>132</sup> and they were acquainted, given his communist militancy. Nonetheless, even if they wrote the book together, they did not have a great esteem for each other. Adorno considered Eisler’s posture to be arrogant when he moved to the German Democratic Republic,<sup>133</sup> being the author of its hymn. I cannot resist evoking a famous TV show in the 1960s in which Adorno did a demolishing analysis of the hymn, demonstrating its similarity with a light American song.<sup>134</sup>

### **Stravinsky and the barbaric**

Nevertheless, the most explosive and controversial work that Adorno wrote on music was his *Philosophie der neuen Musik*. Contradicting its own title (Philosophy of the New Music) the work actually presents a confrontation between Schoenberg and Stravinsky in which the first of these is highly benefited, personifying the dialectical revolutionary, and the second represents the spirit of barbaric and conservative thinking. I have already stressed in other articles that I consider the book to be a complete mistake and I would even argue that the sin of neoclassicism is not such, being just a global musical trend that emerged at a specific historical moment when everyone, Schoenberg included, ended up being neoclassicist. In my judgment Adorno’s posture is the result of his personal conception of culture and of the surprising appearance of a nationalist element [*resabio*].

In all his writings, not only on music, Adorno employs a notion of culture that results from its sole superimposition with occidental culture. In general terms, he is not only not really receptive to the influences of African, American or Asian cultures but believes that occidental culture is highly different, or even superior to the others. I understand that in our globalized time of intercultural fusion this might not be politically correct but, it is nevertheless true that Adorno writes from and for occidental culture. It is also true that occidental culture has many original features that does not share with any other, and that this is especially so in the case of cult music in which elements such as notation, the kind of vertical hearing that emerges from harmonic thinking and some other aspects are exclusively characteristic.

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<sup>130</sup> Princeton Radio Research Project.

<sup>131</sup> *Musik für den Film*.

<sup>132</sup> Even if Eisler actually was a student of Schoenberg.

<sup>133</sup> There he collaborated with Brecht and was awarded the National Prize in 1950 and 1958.

<sup>134</sup> *Goodbye Johnny*.

The other element, the appearance of nationalistic features, seems to be difficult to accept when referring to a lucid philosopher who not only had a Marxist background but who was Jewish<sup>135</sup> and who had to go into political exile during the Nazi period in Germany. But we are not just talking about culture but about musical culture and in reality in Adorno's mind, as in that of any German individual [he is probably referring to Schoenberg and Stockhausen], nests the obscure and not completely accepted belief, which is untrue, that music is a German invention, consequently becoming their own and exclusive property. The German philosopher is not far from Hans Sachs's argument,<sup>136</sup> even if Adorno, who wrote a lucid essay on Wagner, would have never expressed it in such a way. But the supremacy of German art underlies Adorno's praise of Beethoven and of the technique of thematic development<sup>137</sup> as a well as his distrust of rhythm. Not surprisingly Adorno writes, on one occasion: "a German is a kind of person who cannot lie without believing himself", this being a non-comforting but illuminating statement.

The same source from which the rejection of Stravinsky arises is to be found in Adorno's attacks on jazz and blues, even if in this case we must add his attitude towards the cultural industry. It is nevertheless true that he refers to the 'black' not with a racist shade but simply in order to observe that it is a culture alien to ours, which is the only one Adorno is really interested in. Adorno was probably attracted to Schoenberg on a deep intellectual basis but I believe that they also shared the belief in the ability of the dodecaphonic system to ensure the supremacy of German music.

There is more than one Adornian feature, in the late musical writings, that implies a degree of rectification of the ideas developed in the *Philosophy of the New Music* but, probably, the most interesting Adorno is the analyst of the sociological conditions of music. Adorno thinks that the only option left to music to survive precariously in the capitalist society is to become its antithesis in order to preserve its social truth. The inherent danger is isolation and as a consequence the aridity that makes difficult a communicative and expressive possibility in which he believes. But expressivity and communication are destroyed in an industrial society that markets all forms of communication rendering them trivial and insignificant. It then becomes a commodity, a fetish<sup>138</sup> that signals as the only valid option isolation and silence. It is precisely its difficulty of social insertion that makes the New Music so valuable for Adorno. New music denies the sense of an organised society that it rejects through an organised emptiness of meaning. Adorno is on the verge of predicting the death of music, as new music does not have a positive meaning. But he does not do that because he sees in the new music the only possibility left against the omnipresent growth of the industry of musical consumption.

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<sup>135</sup> Even if both Wiesengrund and Adorno are Jewish surnames he diluted the first one for his personal safety.

<sup>136</sup> In his *Die Meistersinger von Nürnberg*

<sup>137</sup> The holy *Durchführung*.

<sup>138</sup> The Adornian concept of fetish can be found in my own work *Fetiches* from 1967.

At a time when the industry of mass culture did not have the overwhelming economical and social strength that it has gained in post-capitalist neoliberal societies, Adorno was perfectly conscious of how society had been deprived of an authentic [*verdadero*] art and music. He boldly confronted the relationships between music and society, being able to escape from the trap of a positivist sociology that considered that the aesthetic value of a musical work laid outside the field of a scientific sociology. Quite the opposite, such a sociological problematic in Adorno does not only not exclude but mandatorily includes a reflection on the aesthetic value of artworks. It is an invaluable Adornian contribution to a field that tended not to go into such assessments and that, in doing so, lost the *raison d'être* of the studied object that ended up being an aesthetic product that did not have to be treated as such. For Adorno, the aesthetical value is not superimposed on the communicative and social value of music, but it is a social fact in itself. That is why his sociological discourse is a critical one, that is, why it is in the core of all his philosophical work.

Music is not a mirror of society,<sup>139</sup> nor do both have a mutual dependence, but music becomes less authentic the more it directly relates to society, as any authentic work makes that relationship dialectical and, consequently, problematic. In the new music there is a divergence between a general and an individual interest that the official ideology intends to harmonize. Such dialectic makes necessary transcending the existing dichotomy between an expressive or purely formal understanding of music. Music, nevertheless, tends to become an unintentional language; if it lacks reflection completely it becomes a mere sonorous kaleidoscope, and if it becomes absolute reflection it stops being music to become an improper language. It lives, thus, in a full dialectical tension; in an ivory tower that, as Adorno significantly states, shall not be feared as it is an open door to philosophy.

But the most interesting element of Adorno's standpoint is his attack on the industry of mass culture. An almost unique perspective in a philosophical world that tends to be adaptive. Adorno does not only dismantle the prestige of jazz but also that of the Beatles, a unique case between the alleged non-musicians intellectuals, pop culture and the radio-television and recording industries. Mass culture is managed by an industrial culture based on the capitalist exploitation of profits. Its achievement is the transposition of art on to the sphere of consumption through the accentuation of the aspects of the reception of cultural goods that conceal the exchange value by distorting knowledge, which is merely utilized. Adorno is not, even if as all dialectic critics tends towards pessimism, an apocalyptic in the face of mass culture, in the sense that Umberto Eco introduced later on,<sup>140</sup> but he does certainly fight against integration. Mass culture, through advertising, ends up keeping the consumer busy at all times. It is definitely premonitory and completely valid for the current industrial invasion of a media-led capitalism that is

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<sup>139</sup> Such belief is constant in a certain type of sociology.

<sup>140</sup> In Umberto Eco's *Apocalypse Postponed*.

incomparably more developed, more impertinent, and shamefully accepted by many more intellectuals.

But Adorno did not only believe in the necessity of an avant-garde as the dodecaphonic one, with which he deals in the *Philosophie der neuen Musik*. Later on he lucidly wrote about the aging of the avant-garde<sup>141</sup> at a time when the ossification [*anquilosamiento*] of serialism made such a point of view necessary. He did not get to know the confusion, mannerism and complacency of many of the new cultured musical trends and the conformism that has characterised many new young composers. I believe that Adorno would not have approved of their timid integration in a set of values that is closer to those of the cultural industry, which nevertheless keeps ignoring them. That is why I believe that, once his work has been explored, we are left with a method, an analysis and an extremely valuable thinking. I think the time to return to the dialectical tension might have arrived; I think the time to return to Adorno is here.

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<sup>141</sup> He also found many positive elements in the work of Boulez or even Cage.



## 2006 - Grabación musical y estructuras de la escucha

En este artículo se expone el profundo cambio operado en la música por la posibilidad de fijar su sonido en un soporte, algo que se logra por primera vez en muchos siglos e influye sobre su carácter temporal y efímero. Se señala cómo eso ha cambiado totalmente el disfrute y el conocimiento musical pero también las transformaciones realizadas en los mecanismos de la escucha. No se puede rechazar la grabación ni tampoco creer que es un sustitutivo de la música, se trata de un formidable complemento.

Otro elemento nuevo que introduce la grabación es el fenómeno de la escucha débil y la aparición de músicas para oír y no para escuchar así como la museificación no sólo del repertorio musical sino de sus interpretaciones concretas.

Desde finales del siglo XIX la música ha conocido, gracias a las aplicaciones tecnológicas, una posibilidad hasta entonces nunca imaginada que va a incidir revolucionariamente sobre multitud de aspectos. Esta posibilidad es la de poder fijar el sonido en un soporte para poder volverlo a escuchar. Nunca hasta ese momento se había podido conseguir algo semejante y la música siempre había dependido del instante fugaz en que su existencia se concretaba a través de una interpretación. La música era tiempo percepción temporal del sonido a través de la memoria - responsable de la unidad de esos instantes sonoros y de la forma musical - que era irrepetible e irrecuperable al menos de la misma manera. Incluso la fijación de la música en un soporte gráfico<sup>1</sup> no representaba a la música misma sino una manera de condicionar su interpretación de una manera similar - no idéntica - ya que ese era el momento en que la música se producía y se desvanecía.

La evolución técnica de los soportes sonoros evolucionó a gran velocidad puesto que, si los primitivos cilindros del fonógrafo no eran muy perfectos, el camino desde ellos al disco de pizarra, el vinilo microsurco, la alta fidelidad, el estéreo, la cuadrafonía, la cinta magnética, la casete y los sistemas digitales se suceden con rapidez y creciente perfección. Paralelamente, el invento de la radio permite transportar el sonido a distancia con lo que no sólo el concierto se convierte en una materia que excede los límites del local donde se celebra, sino que la radio se erige en el medio ideal para la difusión masiva de discos y posteriormente de grabaciones en cinta magnetofónica o en CD. Mencionaremos también la función coadyuvante de la televisión cuando aparece, por más que sea un medio de menor incidencia musical que la radio<sup>2</sup> y más tarde de los ordenadores como difusores y concentradores de música e incluso los sistemas de personalización y aislamiento de la escucha como puedan ser los walkman, portátiles de CD o

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<sup>1</sup> La evolución de la gráfica musical suele ser descrita como un proceso hacia una mayor exactitud de fijación. En realidad hoy se tiende a creer que los sistemas de escritura de cada época obedecen más que a eso la manera de entender la música en cada momento.

<sup>2</sup> La vieja distinción de Mac Luhan [sic] sobre medios calientes y fríos sigue siendo aquí válida. Además el aspecto visual de la televisión entorpece su papel musical no porque la música sea solo para escuchar sino porque lo que se ve no depende, como en el concierto, de la voluntad del oyente sino de la realización.

reproductores de MP3. Quede claro que cuando nos refiramos a la música grabada todos esos medios quedan subsumidos en el concepto.<sup>3</sup>

La grabación musical - recuerde que incluimos siempre la radio - operó una enorme revolución en la propia difusión de la música. Permitió multiplicar de manera exponencial la capacidad humana de consumo musical y acercó toda clase de repertorios a todos los potenciales oyentes de manera que, de una manera casi instantánea, podían convivir todos los géneros musicales, todas las épocas de la música e incluso productos sonoros de las más variadas culturas, algo que ni cuantitativa ni cualitativamente había ocurrido nunca. Ciertamente las posibilidades de conocimiento y de disfrute musical crecían de una manera desmesurada y con ellas el propio negocio musical que se ha expandido hasta convertirse en una de las principales industrias universales. El conocimiento, el disfrute y la explotación de la música han cambiado de manera decisiva con el advenimiento de la música grabada. La grabación musical influye sobre todos los aspectos de la música, no creo que nadie lo pueda poner en duda a estas alturas y el intentar abarcarlos necesitaría un espacio mucho más voluminoso del que aquí disponemos así que nos vamos a concentrar en cómo la grabación musical ha afectado a los diversos mecanismos de la escucha. Esto se refiere al hecho de la escucha del concierto tradicional, de la grabación por sí misma y también de los métodos de escucharla, pero sobre todo interesa examinar cómo la grabación incide en el propio concierto, en las músicas industriales, en las nuevas músicas ambientales, en los problemas de las músicas de tradición oral, en la interpretación musical y en la música de carácter improvisado. Y además, en el nacimiento de una música cuyo principal objetivo es el ser escuchada desde un soporte y no en concierto.

Podría pensarse ingenuamente que la existencia de la música grabada influye en la ampliación de las posibilidades de disfrute de la misma pero no afecta a la existencia misma del concierto. Pues sí, afecta y mucho. No tanto porque, como algunos creyeron en algún momento, el concierto vaya a terminarse, al contrario parece que cada vez hay más de todos los géneros,<sup>4</sup> sino porque lo que se ha modificado son las condiciones de la escucha hasta en el propio concierto. Incluso, como veremos más adelante, llega a plantearse un dramático dilema entre concierto y grabación. Oír un concierto con experiencia previa en grabaciones es una cosa diferente a concierto tradicional. Lo contrario no es tan obvio.

Por el momento señalemos que ciertos cambios de la escucha del oyente de conciertos son ineludibles por el simple hecho de que no hay nadie - ni siquiera si alguien lo intentara voluntariamente lo conseguiría del todo - que acuda a conciertos que no tenga ya una experiencia previa de música grabada. Ciertamente, para las obras nuevas (o las que son nuevas para el auditor) no hay referencia previa sonora pero, aun así, los mecanismos de la escucha se han

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<sup>3</sup> Y otras mas como la cabeza artificial, el 5.1 etc.

<sup>4</sup> Aunque no se puede excluir un colapso más o menos súbito en algún momento futuro dependiente de condiciones sociológicas, urbanas y políticas que ahora no podemos exponer, acaso ni conjeturar.

modificado, lo queramos o no, mucho más lo han hecho para aquellas obras realizadas en concierto y que ya han sido escuchadas en grabación.

Desde luego, las grabaciones seguramente han contribuido a elevar el nivel de las audiciones en vivo pero también las han distorsionado. Porque el oyente no puede menos que referirse constantemente a su experiencia previa y el disco acaba convirtiéndose para la mayoría, con diferentes grados de consciencia, en un referente obligado. Se desarrollan así versiones fetiche, las que abusivamente se suelen llamar "de referencia", que impiden un mejor disfrute de la música que se interpreta en el instante y que es constantemente referida a un nuevo canon caprichoso. Eso sin contar con que la adaptación de la escucha grabada a la escucha en vivo no siempre se hace o se sabe hacer por parte de todos los oyentes.<sup>5</sup>

Otro efecto es que la presencia instrumental o vocal de la grabación suele variar con respecto al concierto ya que obligatoriamente hay que proceder a un sonido de síntesis para la grabación de lo que en el concierto se percibe como un sonido analítico y además individualizado. Por eso existen obras musicales del pasado que, experimentadas primero en grabación, sorprenden en su escucha directa, casi siempre negativamente, por un cambio de los parámetros sonoros. Eso ocurre con muchas músicas antiguas, con las obras para o con clavecín (etc.) pero también con ciertas obras románticas o modernas como el *Doble concierto* de Brahms o el *Concierto de Aranjuez* de Rodrigo, una obra que debe más al disco que al concierto y cuyas condiciones de escucha son muy diferentes en un medio u otro. Para muchos músicos y a lo largo de todo el siglo XX, la grabación fue considerada como un elemento auxiliar interesante como difusión pero de poco valor propiamente musical. Encontramos multitud de testimonios de compositores e intérpretes que piensan sinceramente que la verdadera música es la que se produce en concierto y que la grabación es sólo un medio auxiliar de conocimiento. Un ejemplo espectacular fue el del gran director de orquesta Serge Celibidache que incluso se negaba grabar sus actuaciones aunque, curiosamente, no le importaba que se radiasen (lo que ha hecho que después de su muerte se hicieran docenas de discos de ese material radiofónico). Las razones que se suelen aducir es que la música surge verdaderamente del contacto entre auditores e intérpretes en un tiempo que es irrepetible como lo son las condiciones de una escucha en concreto. Eso es cierto. Incluso es valioso. Pero me temo que no es suficiente para mantener en un lugar ancilar a la grabación que convivirá con el concierto e incluso acabará por ser más importante. Más seria objeción podría ser la de las condiciones de la escucha.

Pero antes, debemos mencionar que la postura contraria también se ha dado y que ha habido quien ha preconizado la muerte del concierto incluso para las obras ya preexistentes. El caso más conocido quizá sea el del pianista canadiense Glenn Gould, bien conocido en un repertorio que va de Bach a Chopin o a Schönberg, que se sintió fascinado por las posibilidades de la grabación y

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<sup>5</sup> Curiosamente, una buena mayoría de oyentes cree ingenuamente en que es indiferente una escucha u otra.

por lo que ello podía hacer para perfeccionar la interpretación hasta llegar a un estado en el que se obtendría la versión ideal y la tendríamos grabada para siempre. Gould renunció al concierto público en sus últimos años y llegó a instalar en su propia casa un estudio de grabación desde el que realizaba esos discos presuntamente definitivos. Luego veremos también un caso todavía más llamativo que afecta a la improvisación pero por ahora señalaremos simplemente que los detractores del pensamiento de Gould advierten, creo que con razón, que la interpretación ideal no existe sino que es contingente y pegada a una época. Eso no invalidaría el esfuerzo del canadiense, al menos para su momento, si no volviéramos a encontrarnos para la música preexistente con el problema del tiempo y el instante.

Sin embargo, para ciertas músicas que anteriormente no existían, la grabación es su único medio de vida ya que cobran realidad precisamente porque se puede grabar.<sup>6</sup> Es el caso de toda la música electroacústica, al menos la clásica, tanto si proviene del campo de la concreta como de la electrónica. La música se elabora en un estudio y su difusión se hace por un soporte, sea la radio o haciendo sonar la cinta en un concierto. Incluso más tarde, surgió toda una escuela, la llamada acusmática, que preconizaba la escucha grabada y el fin del concierto. Sin embargo, el problema resulta ser más complejo porque la música electroacústica ha mostrado en su evolución que su mera existencia en soporte no ha sido enteramente satisfactoria. Para empezar funcionaba mejor por radio o en disco que como música de concierto. Los primeros conciertos de música electroacústica que confrontaban al auditor con una serie de altavoces desconcertaron a mucha gente y súbitamente se empezó a valorar el componente visual del concierto que se había considerado siempre como enteramente secundario cuando no perturbador. Mucha música electroacústica empezó a acompañarse de elementos visuales, surgieron las técnicas mixtas de electroacústica e instrumental o vocal<sup>7</sup> y desde el advenimiento del sintetizador, la música electrónica en concierto se expande y se llega, con los ordenadores, a la búsqueda de la transformación electrónica de música instrumental en vivo y en tiempo real.

Era como reinventar el concierto y con razón los acusmáticos lo rechazaban y sólo admitían la grabación. Y de pasada digamos que también surgieron las obras especialmente concebidas para la escucha radiofónica que es una manera más de un cierto espíritu electrónico. Y en las técnicas mixtas recordemos las recientes instalaciones sonoras casi siempre mezcladas con componentes visuales.

Gran parte de los problemas que presenta la música grabada vienen de que sus condiciones de escucha son distintas de las de concierto. En teoría, un concierto exige concentración, una escucha atenta y cierta paciencia puesto que la música sucede en el tiempo. En el rato que un espectador medio puede verse toda una exposición de pintura, un auditor apenas escucha una sola obra de un solo autor y además con muchísima más atención y concentración si es que

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<sup>6</sup> O incluso en la música en vivo pensemos en la microfonicación de cosas que al natural no escucharían.

<sup>7</sup> Bruno Maderna lo resolvió muy pronto con *Música su due dimensioni* para flauta y cinta electrónica de 1958.

quiere percibirla bien. La música grabada en cambio introduce una especie de "escucha débil" donde los parámetros de atención son diferentes. Por un lado porque durante mucho tiempo los parásitos de la escucha eran una constante (interferencias radiofónicas, ralladuras de los discos de vinilo, etc.) pero eso es algo que se ha corregido casi totalmente con los sistemas digitales tanto de radio como de disco. Lo que no está tan corregido es que esas circunstancias no hayan dejado una impronta en los hábitos de escucha.

De todas maneras, la escucha débil de la música grabada se ha reforzado por el hecho de que ésta se ha convertido en un acompañante habitual de muchas actividades que son principales. Se escucha la radio, o discos, como algo de fondo, mientras se trabaja o se hacen otras cosas o incluso, aunque se escuchen como actividad principal, la escucha aislada y asocial no contribuye a reforzar la audición sino a debilitarla. Conozco el caso de alguna persona, por otro lado inteligente y muy competente en su trabajo, que ha intentado resolver los problemas casuales de la escucha en casa convirtiendo su automóvil en una especie de auditorio con el que se va a lugares apartados para escuchar sin interferencias música clásica. El intento sólo marca que es consciente de la debilidad de la escucha grabada y no sé si todo el esfuerzo empleado sustituye con ventaja al concierto público. Cuando menos se trata de una cosa casi por completo enteramente distinta. También me parece un espejismo la escucha supuestamente privilegiada e individualizada de la hoy tan difundida moda de ir a todas partes con cascos oyendo CD's o MP3. Ciertamente que el oyente se aísla, y podría ser interesante analizarlo sociológicamente desde la perspectiva asocial de los desiertos urbanos aunque aquí nos limitaremos a la música, pero no es menos cierto que lo combina con otras cosas: andar por la calle, hacer footing, transportarse en metro o autobús, conducir un automóvil, etc. Sin duda la escucha debilita la atención hacia esas otras cosas<sup>8</sup> en la misma medida en que esas cosas debilitan la escucha que creíamos tan privilegiada.

La mera existencia de una música funcional que nos ataca constantemente desde los teléfonos, ascensores, tiendas, bares, etc., no sólo señala una industria musical para no escuchar sino para amueblar sonoramente, también nos dice mucho sobre la escucha. Es sin duda un caso de creciente contaminación sonora no menos grave que el de las atronadoras discotecas ambulantes que nos agreden desde algunos automóviles o el asalto de los ruidos urbanos<sup>9</sup> o industriales.

Pero esa escucha débil no es inocente puesto que condiciona a la mayoría de los auditores a la hora de acercarse a un concierto en vivo. Me refiero ahora a la música culta, la que exige más desde el punto de vista de la escucha, y a la que cada vez se concede menos. La cristalización de un repertorio estricto no tiene tanto que ver con una impopularidad de las nuevas músicas como de una general incapacidad para escuchar porque el público se conforma sólo con oír.

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<sup>8</sup> Lo que puede ser peligroso en muchas cosas a la hora de no oír un claxon o no prestar atención o hacerlo débilmente a una incidencia potencialmente arriesgada.

<sup>9</sup> Se trata de una cuestión de pertinencia y de uso adecuado y voluntariedad o no de la escucha, no de que objetivamente los sonidos y ruidos sean buenos o malos.

Lo anterior es algo que ciertas músicas pop o rock han resuelto para sus propios conciertos donde precisamente no se va a escuchar sino a oír participando a la vez de una fiesta-rito. Incluso incide en la manera en que esa música se compone, con una duración corta que no exceda los umbrales de la escucha débil y una manera de manifestarse con un estribillo o refrán que es el que hay que escuchar y un relajamiento inmediato en puentes que no se escuchan. Podríamos incidir más sobre las relaciones entre forma y escucha en la música industrial pero eso nos llevaría muy lejos y basta por ahora con apuntarlo.

Pero si las condiciones de escucha que impone la música grabada ha tenido no pocos efectos sobre el concierto, sobre el repertorio y la nueva música culta y sobre la música ambiental y la de entretenimiento, ningún otro aspecto se escapa de los condicionantes omnipresentes de la grabación. Ya hemos hecho una referencia a la interpretación y a la condición falsamente canónica de algunas grabaciones. Pero no es menos cierto que la posibilidad de escuchar toda clase de interpretaciones ha influido y mucho sobre los intérpretes del siglo XX. Un efecto positivo puede ser el acceso a soluciones interpretativas que antes había que buscar por sí mismo así como el mejor conocimiento de las distintas escuelas interpretativas. Pero no cabe duda que la libertad personal del intérprete se ha visto más constreñida por su referencia constante a las grabaciones que le han hecho crecer técnicamente pero que le han cercenado inventiva y personalidad, entre otras cosas porque ya no depende sólo de él sino de los criterios que en el público imponen las grabaciones.

Otros géneros de músicas se han visto completamente sacudidas, para bien y para mal, por las grabaciones y desde luego un campo de los más notables es el de las músicas populares folklóricas y el de las músicas de tradición oral, sean o no populares. No cabe duda de que la grabación ha permitido un conocimiento enorme y variado de muchísimas músicas populares que, de otra manera, estarían constreñidas al simple ámbito de sus lugares de producción. También ha contribuido a recoger y preservar un patrimonio sonoro que en muchos casos corría riesgo de desaparecer o que incluso lo ha hecho ya como manifestación en vivo.

Pero, a sensu contrario, el proceso ha introducido un rápido elemento de museificación en estas músicas que han perdido muy rápidamente su capacidad de manifestarse en vivo. Incluso en muchas de las que corrían peligro de extinción no está claro que la propia grabación no haya llegado a acelerarlo. Por otro lado ya resulta incongruente y poco apropiado hablar de una transmisión oral en músicas que la han tenido durante siglos. Ahora, la transmisión y el aprendizaje depende de la grabación lo que no deja de distorsionar la evolución natural de esas músicas que empiezan a ser más canónicas y museificadas y a perder su verdadero sustrato social que es su razón de ser. La oralidad es la grabación y eso es otro tipo de aprendizaje y transmisión.<sup>10</sup>

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<sup>10</sup> La vieja transmisión oral se puede dar por totalmente perdida.

No menos perturbadora ha sido la influencia de la grabación sobre los fenómenos de la improvisación musical. En principio, ya parece una contradicción hablar de música improvisada y, a la vez, de fijarla en un soporte. Sin duda, uno de los géneros más cercanos a las técnicas improvisatorias es el jazz que, paradójicamente es uno de los géneros de música que más debe en su difusión al disco. Sabemos perfectamente que se han grabado sesiones de improvisación y que incluso, para los aficionados al género, existen temas de intérpretes concretos con la grabación de tal sitio o tal otro y enormes diferencias entre una y otra. Está claro que ello convierte a una música improvisada, cuya razón de ser es el instante y que debe perderse en el tiempo en que nace y muere, en una forma cerrada que puede ser permanentemente repetible. No es que eso sea bueno ni malo pero sí incide en la esencia de las cosas mismas y en temas que tienen que ver con la filosofía de la música. Responsable de todo es el cambio de la escucha musical ya que las condiciones de escucha de una sesión de improvisación de jazz son esencialmente distintas de las que se dan en su escucha (más aún en sucesivas re-escuchas) grabada. Eso influye implacablemente sobre la evolución de las improvisaciones.

Lo dicho sobre el jazz vale para otras músicas con componente[s] improvisatorios como pueda ser el flamenco a quien también le atañe todo lo dicho sobre las músicas de tradición oral y de qué manera se van convirtiendo en músicas escritas, no sólo porque se van escribiendo en notación, sino porque la propia grabación es en sí una escritura, en verdad es la verdadera escritura de la música y la que tiene una más absoluta fijación. Hay otras músicas de improvisación pura a las que afecta todo esto. Al hablar de Glenn Gould prometíamos otro ejemplo y éste es el del pianista y compositor balear Antoni Caimari, dedicado desde hace años a la improvisación pianística. Pero son improvisaciones que graba y que difunde grabadas, nunca en concierto público. Lo que abre muchísimo campo de reflexión en torno a la improvisación y el soporte.<sup>11</sup>

Los soportes también han sido vitales a la hora de expandir los nuevos conceptos de música paisajística, ecológica o natural que introdujera Murray Schaeffer y que tantos han seguido. Fijar sonidos naturales o humanos, dar visiones sonoras de partes de la naturaleza, de una ciudad o de un puerto exigen la grabación. La escucha en cambio de esas grabaciones obliga a una cierta abstracción porque los paisajes, naturales o urbanos no tenemos costumbre de tomarlos como objetos sonoros sino como realidades globales donde lo visual y hasta lo táctil y olfativo tienen una presencia. El mismo paisaje mudo que la pintura tanto ha cultivado es una especie de mutilación y el resultado es el mismo que el de las naturalezas muertas.<sup>12</sup> Y los condicionantes de nuestra experiencia visual son tan fuertes que a veces cuestionan los paisajes sonoros como tales.

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<sup>11</sup> Más que una verdadera improvisación grabada parecía la búsqueda de la forma ideal que acaba fijándose no en papel sino en grabación.

<sup>12</sup> Personalmente creo que el género de la naturaleza muerta pictórica no es sino una variante del paisaje.

Lo que es absolutamente incontrovertible es que la música grabada no tiene vuelta atrás y que hay que convivir con ella. Por otra parte, sería estúpido tanto minimizar sus efectos como pretender que estos son todos negativos. Al contrario, la grabación musical representa un enorme avance y una variante muy enriquecedora para el cultivo y disfrute de la música. De lo que sí debemos ser conscientes es de cómo ha variado las condiciones de la escucha y, en los casos en que creamos que ello produce algún efecto negativo, tratar de determinarlo y de subsanarlo puesto que la mejor manera de intentar solucionar los problemas es empezar por detectarlos.

Por más que no todas las variantes de la escucha introducidas por la grabación musical sean negativas, lo que sí es cierto es que casi todas las perturbaciones que la grabación haya podido introducir vienen a incidir en aspectos de la escucha. La solución no me parece que pueda ser otra que replantearse los nuevos vicios de la escucha y tratar de solventarlos. Hay que volver a activar la escucha activa no sólo para los nuevos medios grabados sino para la influencia que la escucha débil ha tenido en el concierto tradicional. Si logramos ir borrando esa escucha débil y conseguimos implicar al auditor en la nueva escucha activa podremos hacer que la grabación no sea solamente un medio de información sino que esa información pueda convertirse en un medio de conocimiento. A partir de ese conocimiento podríamos intentar dar el paso siguiente que es el del saber. Todo un proyecto que nos lleva hacia un nuevo planteamiento, a través de la escucha musical, de la música misma, de su disfrute, y de la evolución del concepto de concierto, de enseñanza sonora y de transmisión oral.



## 2006 - Recorded music and listening structures

This article considers the deep change undergone by music as a result of the possibility of fixing sound in a physical medium [music recording], something that has been achieved for the first time in centuries and which has influenced its temporary and ephemeral nature. Not only the way in which this has completely changed music enjoyment and musical knowledge but how it has also transformed our listening mechanisms is stressed. One cannot reject the recorded medium nor believe that it is a substitute for [live] music; it is, instead, a formidable complement.

Another new element introduced by the recorded medium is that of the weak listening phenomenon and the emergence of new types of music intended to be passively heard and not to be actively listened to as well as the museification [*museificación*], not only of the repertoire, but also of specific performances.

Since the end of the nineteenth century music has known, thanks to the new technological means, a possibility never imagined before, which affected many of its different aspects revolutionarily. This possibility consists in the ability to fix sound in a physical medium in order to be able to listen to it over and over. Never, up to that moment, had it been possible to achieve anything similar: music had always relied on the fleeting instant in which its existence became a reality through performance. Music was time, the temporal perception of sound through memory - responsible for the unity of those sonorous moments and of musical form - which was unrepeatable and irrecoverable, at least in the same exact manner. Even the possibility of setting music in a graphic medium [notation]<sup>142</sup> did not represent music itself, but a similar - but not identical - way of conditioning its performance, since music only existed in the moment in which it was produced and then faded.

The technical evolution of sounding media took place rapidly as, even if the primitive phonograph cylinders were not completely ideal, the path from them to the slate disc, the microgroove vinyl, high-fidelity, stereo, quadraphonic sound, magnetic tape, the cassette tape and the digital systems follow one another swiftly and with an increasing level of perfection. At the same time, the invention of radio allows the diffusion of sound to a distance whereupon the concert not only becomes something that exceeds the limits of its actual location, but the radio becomes the ideal medium for the mass broadcasting of LP records and, later, recordings on magnetic tape or CD. We should also point out the contributing role of television when it appears, even if as a medium it has less of a musical impact than radio,<sup>143</sup> and much later of computers as music disseminators and hubs and even of customization and isolation listening systems such as

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<sup>142</sup> The evolution of graphic music tends to be described as a process towards greater precision in setting. In fact today there is a tendency to believe that the writing systems of every era obey more than that to the way of understanding music in every moment.

<sup>143</sup> McLuhan's old distinction about hot and cold media is still valid here. Also the visual aspect of television hinders its musical role not because music is only meant to be listened to, but because what you see does not depend, as in a concert, on the listener's will, but on the TV's realization.

Walkmans, portable CD players or MP3 players. I would like to clarify that when, throughout the following text, I refer to recorded music, such a concept includes all the above-mentioned mediums.<sup>144</sup>

Music recording - remember that radio is always included - brought about a huge revolution in music broadcasting. It made possible an exponential increase of the human capacity to consume music, bringing all types of repertoires closer to all potential listeners so that, almost instantly, all music genres, of all historic periods and even the sounding commodified examples of the most varied cultures, could coexist - something that had never, quantitatively or qualitatively, happened before. Certainly, the possibilities of musical knowledge and musical enjoyment grew in a disproportionate manner and, as result, the music business expanded to become one of the main global industries. The knowledge, enjoyment and exploitation of music have changed crucially with the appearance of the recorded medium. The fact that music recording has had an impact on all aspects of music cannot be questioned at this point. Any attempt to deal with them [all aspects of music] would require much more space than the one we have here, so I will focus, instead, on the consideration of how music recording has affected the various listening mechanisms. This refers both to the kind of listening that takes place in a traditional concert [live performance], that related to the listening of the recording itself, as well as to the diverse ways of listening to it, but above all I am especially interested here in examining how the recording has a bearing on live performance, on industrial music, on background or ambient music, on the problems of the music of the oral tradition, on musical performance and on improvised music. And also, on the birth of a new kind of music whose main objective is to be heard through the recorded medium and not in a concert [live performance].

One might naively think that the existence of the recorded medium has had an influence on the increase of the possibilities of music enjoyment without affecting the very existence of live performances. Well, quite on the contrary, it has had a rather relevant impact. Not so much because, as some eventually believed, live performances would come to an end, as it seems that there are more and more of all different genres;<sup>145</sup> but because it has actually modified the listening conditions. This even leads, as we will later analyse, to the appearance of a dramatic recording/live performance dilemma. Listening to a recorded performance before experiencing the live performance itself differs from the listening experience that emerges from the traditional live performance situation. The contrary is not so obvious.

We could argue, at this point, that certain changes in the concert-goer's listening mechanisms are unavoidable, as anyone attending a concert today already has previous experience of recorded music - even someone attempting not to do so voluntarily would not be able to achieve it entirely. Certainly, in the case of new works (or those that are new for the listener) there is no prior sound

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<sup>144</sup> And others like the artificial heads, the 5.1, etc.

<sup>145</sup> Although one cannot exclude a more or less sudden collapse at some future moment depending on sociological, urban and political conditions which we cannot present or guess now.

reference but, still, the listening mechanisms have been modified, whether we like it or not, even if they have been modified to a much greater extent for those live performed pieces that have already been heard on record.

It is undeniable that recordings have contributed to raise the level of live performances, but it is also true that they have distorted them. This is so because the listener cannot avoid a persistent reference to his previous experience: the record ends up becoming, for the majority, with varying degrees of awareness, an obligatory point of reference. Thus, fetish versions, which are often abusively named standard, are developed; they prevent a better enjoyment of live performed music, which is constantly being referred to a new capricious canon. This is not taking into account that not all listeners know how to adapt from a recorded listening to a live listening experience.<sup>146</sup>

One more effect is that the recorded instrumental or vocal presence tends to vary when compared to that in a live performance, as it is necessary, in the recording, to proceed to the synthesis of a sound that, in the live performance, is perceived as analytical and individualized. That explains why musical works from the past that have been first heard on record can be surprising, almost always negatively, when experienced in a live performance as a result of the changes affecting the sound parameters. This happens with much music from the past, for example with those works for or with harpsichord etc. but also with certain romantic or modern works such as Brahms's *Double Concerto* or Rodrigo's *Concierto de Aranjuez*, a work that owes more to its recorded versions than to its live performances, as its listening conditions vary dramatically from one medium to the other. For many musicians, throughout the twentieth century, the recorded medium was considered an interesting auxiliary broadcasting element, but of little real musical value. There are plenty of statements from composers and performers who sincerely believe that real music is only that which is produced in a live performance and that the recording is only an auxiliary means of knowledge. An outstanding example was that of the great conductor Serge Celibidache who refused to record his performances although, curiously, did not mind them being broadcasted on the radio (dozens of records of this radio material were made after his death). The reasons commonly adduced to explain this point out that music only truly arises from the contact between audience and performers in a time that is unrepeatable, as are the listening conditions in any specific live performance. This is true. It is even valuable. But I am afraid that it is not enough to keep the recording, which will coexist with the live performance and even end up being more important, in an ancillary position. A more serious objection could be made regarding the listening conditions.

But before we move on, we should acknowledge that the opposite standpoint has also existed: some have gone as far as to advocate the death of the concert, as live performance, even for the

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<sup>146</sup> Curiously, a large majority of listeners naively believe that it makes no difference whether it is one type of listening or the other.

pre-existing repertoire. The most famous case is, perhaps, that of the Canadian pianist Glenn Gould, known for his performance of a wide repertoire ranging from Bach to Chopin or Schoenberg, who was fascinated by the possibilities of the recorded medium and by what it could do to improve performance, up to a state in which the ideal version could be finally obtained and recorded forever. Gould stopped performing publicly during his late life, setting up a studio in his own house, where he recorded all those allegedly definitive versions. Later on we will consider an even more striking case, related to improvisation, but at this point we will simply stress how the critics of Gould's thinking warn, I believe rightly, that the ideal interpretation does not exist: it is contingent and attached to a specific era. This would not invalidate Gould's efforts, at least at his time, if we did not come up, otherwise, against the recurrent problem of time and instant in pre-existing music.

However, in the case of certain types of music that did not previously exist, the recorded medium has actually been their sole means of existence, as they become a reality precisely because they can be recorded.<sup>147</sup> This is the case of all classical electro-acoustic music, whether it comes from the concrete or the electronic field. Such music is produced in a studio and relayed through a medium, be it the radio or a tape being played on a concert. A whole school, coined 'acousmatic', emerged from that field: it encouraged the sole listening to recordings and the end of the concert as live performance. Nevertheless, the problem turns out to be more complicated, as the evolution of electro-acoustic music has demonstrated that its mere existence in the recorded medium has not been entirely satisfactory. To begin with, it has worked better on the radio or on a record than as concert music. The first electro-acoustic music concerts in which the listener was confronted with a number of speakers baffled the audiences and led to the revalorisation of the visual component, which had always been considered entirely secondary if not disturbing in live performances. A great deal of electro-acoustic music began to be accompanied by visual elements, mixed techniques of electro-acoustic and instrumental or vocal performance emerged,<sup>148</sup> and since the advent of the synthesizer, the electronic music in concerts expands and leads, aided by computers, to the search for the electronic transformation of live, real-time instrumental music.

It was like reinventing the concert [as live-performance]; that is why the acousmatics rightly rejected it and only admitted the existence of records. Let us say, in passing, that works specially designed for the radio also emerged at that point, representing one more form of the "electronic spirit". In the field of mixed techniques we should acknowledge how recent sound installations are often accompanied by visual components.

An important part of the problems posed by recorded music arise from the fact that its listening conditions differ from those of a live performance. In theory, a live performance requires

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<sup>147</sup> Or even in live music we think of the microphonisation of things which normally we would not be able to hear.

<sup>148</sup> Bruno Maderna solved it with *Musica su due dimensioni* for flute and electronic tape in 1958.

concentration, attentive listening and patience, since music unfolds in time. In the time that an average viewer can see a whole exhibition, a listener might hardly hear the single work of a specific author, with far more attention and focus if it is to be perceived well. Recorded music, on the other hand, introduces a kind of “weak listening” in which the attention parameters are different. Partly because, for a long time, the listening parasites (radio interferences, scratched vinyl, etc.) were constant, but that has almost been completely corrected by the introduction of digital systems both on radio and on record. What has not been corrected is the mark that those circumstances might have left in our listening habits.

In any case, weak listening has been strengthened by the fact that recorded music has become a regular companion of many major activities. One listens to the radio, or to a recording, as a background element, while working or doing other things; even if one listens to them attentively, asocial and isolated listening does not strengthen our hearing, instead, it weakens it. I know the case of a specific person, rather intelligent and competent in his work, who has tried to solve the problem of casual listening at home by converting his car into a kind of auditorium in which he can go to remote places in order to listen to classical music without interferences. Such an attempt only highlights his acknowledgement of the fact that the recorded medium is characterised by a weak listening; nevertheless, I doubt that his effort can positively replace a live performance. It is rather something else. The alleged privileged and individualized listening experience, represented nowadays by the widespread fashion of going everywhere with headphones listening to CDs or MP3 players, seems an illusion to me. It is true that the listener is isolated, something that could be interesting to analyse sociologically, from the asocial perspective of urban deserts, although here we shall confine ourselves to music, but it is not less true that it is combined with other elements: walking along the street, jogging, travelling by metro or bus, driving a car, etc. Listening undoubtedly lessens the attention paid to these other activities<sup>149</sup> in the same way that these activities weaken the listening experience that we considered to be so privileged.

The mere existence of a functional music that constantly attacks us from phones, lifts, shops, bars, etc. not only points to a musical industry conceived not to be heard, but to sonorously furnish our existence, and it tells us a lot about the listening mechanisms. This is, beyond doubt, the case of an increasing sound pollution, which is as serious as that of the deafening mobile discos that some cars have become or the attack of urban<sup>150</sup> or industrial noises.

But weak listening is not innocent, as it conditions most listeners when they attend a live performance. I am referring here to cultured music, which requires a more demanding listening and to which less attention is increasingly being paid. The crystallisation of a strict repertoire

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<sup>149</sup> Something that can be dangerous in many cases: when you cannot hear a horn or do not pay attention or proper attention to what could be a potentially risky incident.

<sup>150</sup> It is a question of relevance and of appropriate use and wilfulness or not of listening, not a matter of the sounds and noises being objectively good or bad.

does not have as much to do with the unpopularity of new music as with the general inability to actively listen, when any audience is content with passively hearing.

This is something that some types of pop and rock music have resolved at their own concerts: one does not attend to actively listen but to passively hear and to participate, at the same time, in a party-ritual. It even affects the way in which this music is usually composed, with a short duration that does not exceed the weak listening thresholds, presenting a chorus or refrain, which must be actively listened to, and an immediate relaxation in the in-between parts that do not need to be heard. We could spend more time considering the relations between form and listening structures in industrial music, but that would take us too long and it is sufficient for my current argument only to mention it here.

But if the listening conditions that recorded music has imposed have had many effects on live performances, on the repertoire and on the new cultured as well as background and entertainment music, no other aspect can escape from the omnipresent constraints of the recorded medium. We have already mentioned interpretation and the false canonical [standard] nature of some recordings. But it is also true that the possibility of listening to all kinds of interpretations has deeply influenced performers throughout the twentieth century. A positive effect might be the potential access to performative solutions that the performer previously had to find himself and a better knowledge of the different performing schools. Nevertheless, it is beyond doubt that the performer's personal freedom has been constrained by a continuous reference to recordings that might have made him grow technically but have, on the other hand, severed his inventiveness and personality, among other things because it does not only depend any more on his own decisions but on the criteria imposed on the audience by the recordings.

Other music genres have been completely shaken up by the recorded medium, for good or for bad; one of the most remarkable cases surely is that of traditional vocal music, be it popular or not. It is beyond doubt that recording has enabled an enormous and varied understanding of many types of popular music, which otherwise would have been restricted to the sphere of their original geographical area. It has also contributed to the collection and preservation of a sonorous heritage that, in many cases, was at risk of disappearing or has even done so as a living tradition.

However, on the other hand, that process has introduced a museification [*museificación*] element within those genres, which made them rapidly lose their live performative nature. Even in the case of those that were at risk of becoming extinct, it is not clear that recording itself has actually speeded up the process. Then again, it is incongruous and inappropriate to talk of an oral transmission in music that has had it for centuries. Today, transmission and learning depend on recording: that distorts the natural evolution of those music genres, which begin to become standardized and museified [*museificados*], losing their true social substratum, which is their real

*raison d'être*. The oral has become the recorded and that implies another type of learning and transmission.<sup>151</sup>

The influence that recordings have had on the phenomenon of musical improvisation is as disturbing [as it has been on the musics of oral transmission]. To start with, it seems contradictory to talk about improvised music and, at the same time, to fix it in a physical medium. Beyond any doubt, jazz is one of the genres that is more closely related to improvisatory techniques but, paradoxically, it is also one of the musical genres that owes more to its recorded distribution. Many jam sessions have been recorded: for the jazz fans there are diverse versions of the same piece, performed by specific musicians and recorded in different venues, which have enormous differences between them. It is clear that this transforms an improvised music, whose *raison d'être* is the instant, a music that should vanish at the same time that it is born and dies, into a closed structure that can be permanently repeated. This is neither good nor bad but it does have, indeed, a bearing on its very essence and on elements related to the philosophy of music. The changes in music listening are responsible for this, as the listening conditions that characterise a jam session are essentially different to those related to the recorded medium (even more so in successive re-listenings [*re-escuchas*]). This persistently influences the evolution of improvisation.

What has been said about jazz is true for other genres with improvisatory elements such as Flamenco, having affected as well the way in which oral traditional musical genres are becoming written-down realities, not only because they are being notated, but because the recorded medium is itself a way of writing. Furthermore, it is genuine music writing as it represents the ultimate fixation of music. There are other types of purely improvisational music that have been influenced by all of this. When we mentioned Glenn Gould, we promised another example: the Balearic pianist and composer Antoni Caimari, who has been dedicated to improvisation for years. However, he only records his improvisations, subsequently releasing them without ever giving any live performances. This provides many elements that need to be reflected upon, related to the fields of improvisation and the recorded medium.<sup>152</sup>

Media have also been vital when it comes to the expansion of the new landscape, ecological or natural music concepts introduced by Murray Schaeffer, which many have followed. In order to fix natural or human sounds, give sounding visions of parts of nature, of a city or a harbour, the recorded medium is indispensable. Listening to these recordings, on the other hand, requires a certain level of abstraction, as we are not used to treating landscapes, natural or urban, as sounding objects but as global multisensory realities where the visual and even the tactile and olfactory are present. The silent landscape that visual arts have cultivated so much is a form of

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<sup>151</sup> The old oral transmission can be considered totally lost today.

<sup>152</sup> More than an actual recorded improvisation it would seem a search for the ideal form of music, which ends up not being written down on paper, but being recorded.

mutilation with a similar result to the still life.<sup>153</sup> The constraints of our visual experience are so strong that they sometimes question soundscapes as such.

What is absolutely incontrovertible is that there is no turning back with recorded music and that we must live with it. On the other hand, it would be foolish to minimize its effects and to claim that these are all negative. On the contrary, music recording represents a huge step forward and a very enriching alternative for cultivating and enjoying music. We must be aware, though, of the way it has changed our listening conditions and, when we believe that this has a negative effect, try to determine it and correct it, as the best way to resolve problems is to begin by detecting them.

Even though all the listening variants introduced by recorded music are not negative, what is indeed certain is that almost all the disturbances introduced by the recorded medium have had a bearing on aspects of our listening mechanisms. The only solution seems to be to rethink those new listening vices and to attempt to solve them. Active listening must be stimulated again, not only for the new recorded media, but because of the influence that weak listening has had on the traditional live performances. If we manage to progressively eliminate weak listening and we are able to get the listeners involved in a new active listening, we can ensure that recordings will not only be a means of information but that this information can become a means of knowledge [*conocimiento*]. From this knowledge we could move one further step to wisdom [*saber*]. A whole project that leads us to a new approach, through musical listening, of music itself, its enjoyment and the evolution of the notion of live performance, music teaching and oral transmission.

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<sup>153</sup> I personally believe that a still life painting is nothing but a variant of a landscape.





**ANNEX D**  
**SCORES**

## SCORES

Tomás Marco: <i>Umbral de la Desolación</i> (2006 - solo violin)	533 - 534
Tomás Marco: <i>Dúo Concertante nº 3</i> (1978 - violin and piano)	535 - 544
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# Umbral de la Desolación

(2006)

Solo Violin

Edited by: Roberto Alonso Trillo

TOMÁS MARCO

Lento (ca. ♩ = 60)

4 *arco sul ponte* *mp* *gliss.* *tr* *Pizz.* *mf* *mp* *p*

7 *arco* *calando* *ord.* *più e più pressione d'arco* *Pizz.* *mf* *mp* *p*

11 *arco vibratiss.* *ord.* *ponte al tasto* *ord.* *vibratiss.* *mp* *mf*

14 *Pizz.* *arco* *più e più pressione d'arco* *acc.* *ord.* *senza vibr.* *p* *mp* *mf* *mp* *mf* *f*

18 *Tempo* *Pizz.* *arco* *calando* *ord.* *gliss.* *gliss.* *f* *mf* *mp* *p* *mf*

21 *rit.* *molta pressione d'arco* *ord.* *tr* *gliss.* *Rit.* *Tempo* *sul tasto* *ord.* *f* *f* *f* *p* *mp* *mp*

**Più lento**

25 *Pizz.* arco *sul tasto* *sul ponte*

*p mp mf f mp*

29 *ord.* **Tempo** *sul tasto* *sul ponte* *ord.*

*mf f p mp mp*

33 *acc.* **Tempo** *Pizz.*

*f mp f mp f mp p mp mf*

36 *arco* *sul ponte* *ord.* *gliss.* *ponte al tasto* *ord.* *tr*

*mp*

39 *(tr)* *tr* *senza vibr.* *vibratiss. (III corda)* *Pizz.*

*f mp mf p mp mf*

42 *arco* *vibratiss.* *ord.* **Rit. molto** *molta pressione d'arco*

*mf mf*

**Più lento** **Rit.** *meno e meno pressione d'arco*

45 *f mp f* *più e più pressione d'arco*

*mf ff pp*

# Dúo Concertante nº 3

(1978)

Violin and Piano

Edited by: Roberto Alonso Trillo

TOMÁS MARCO

The image displays three systems of musical notation for a Violin and Piano duo. Each system consists of a Violin staff (treble clef) and a Piano staff (grand staff, treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4.

**System 1:**

- Violin:** Starts with a series of eighth notes (F#, G#, A#, B#, C#, D#, E#, F#) marked *ff*. This is followed by a half note (F#) marked *f*, then a half note (G#) marked *p*, and finally a half note (A#) marked *f*. The system concludes with a half note (B#) marked *mp* and a final chord.
- Piano:** Features a series of chords in the right hand and single notes in the left hand. Dynamics include *f*, *mf*, and *p*.

**System 2:**

- Violin:** Begins with a half note (F#) marked *p*, followed by a half note (G#) marked *ff*, and then a half note (A#) marked *f*. The system ends with a half note (B#) marked *mp* and a final chord.
- Piano:** Continues with chords and single notes. Dynamics include *mf*, *f*, and *mp*.

**System 3:**

- Violin:** Starts with a series of eighth notes (F#, G#, A#, B#, C#, D#, E#, F#) marked *ff*. This is followed by a half note (F#) marked *mf*, and then a half note (G#) marked *f*. The system concludes with a half note (A#) marked *mp* and a final chord.
- Piano:** Features a series of chords in the right hand and single notes in the left hand. Dynamics include *mf*, *f*, and *mp*.

First system of a musical score. The top staff is empty. The middle staff (treble clef) begins with a *ff* dynamic, followed by a *mp* dynamic. The bottom staff (bass clef) begins with a *f* dynamic, followed by a *mf* dynamic, then a *mp* dynamic, and ends with a *p* dynamic leading to a *ff* dynamic. A triplet of eighth notes is marked with a '3' in the bottom staff. A slur connects the *mp* dynamic in the middle staff to the *mf* dynamic in the bottom staff.

Second system of a musical score. The top staff (treble clef) begins with a *mp* dynamic, followed by a *ff* dynamic. The middle staff (treble clef) begins with a *mp* dynamic, followed by a *p* dynamic, and ends with a *f* dynamic. The bottom staff (bass clef) begins with a *mp* dynamic, followed by a *mf* dynamic, and ends with a *f* dynamic. A slur connects the *mp* dynamic in the middle staff to the *mp* dynamic in the bottom staff.

Third system of a musical score. The top staff (treble clef) begins with a *mp* dynamic, followed by a *mf* dynamic, and ends with a *f* dynamic. The middle staff (treble clef) begins with a *mp* dynamic, followed by a *mf* dynamic, and ends with a *mf* dynamic. The bottom staff (bass clef) begins with a *mf* dynamic, followed by a *mf* dynamic, and ends with a *mf* dynamic. A slur connects the *mp* dynamic in the middle staff to the *mp* dynamic in the bottom staff.

First system of a musical score. The upper staff (treble clef) features a wavy line indicating a glissando, with a *p* (piano) dynamic marking and a *mf* (mezzo-forte) dynamic marking. The lower staff (bass clef) begins with a *mf* (mezzo-forte) dynamic marking and a *f* (forte) dynamic marking.

Second system of a musical score. The upper staff (treble clef) includes an *8va* (octave) marking and a *ff* (fortissimo) dynamic marking. The lower staff (bass clef) contains a *p* (piano) dynamic marking and a *prestiss. legatiss.* (prestissimo, legatissimo) marking. A dashed line indicates a transition between the two staves.

Third system of a musical score. The upper staff (treble clef) shows a *p* (piano) dynamic marking, followed by *ff* (fortissimo) and *f* (forte) dynamic markings, and a *gliss.* (glissando) marking. The lower staff (bass clef) begins with a *f* (forte) dynamic marking and includes a *gliss.* (glissando) marking.



First system of music. The top staff is a single melodic line with a glissando (gliss.) and dynamic markings *pp*, *mp*, and *mf*. The bottom two staves are a piano accompaniment with dynamic markings *pp*, *mp*, *mf*, and *f*. The piano part includes octaves and chords. Fingering numbers III+II and II+I are indicated for the top staff.

Second system of music. The top staff has a glissando (gliss.) and dynamic markings *ff* and *mp*. The middle staff has a dynamic marking *ff* and a piano part with dynamic markings *pp* and *mp*. The bottom staff has dynamic markings *f* and *p*. The piano part includes a 8va (octave up) marking.

Third system of music. The top staff has dynamic markings *p*, *pp*, *mp*, *p*, *p*, and *mp*. The bottom staff has dynamic markings *p* and *mp*. The piano part includes a 8va (octave up) marking.

Violin: *pressione d'arco*  
*mp* *gliss.* *mf* *ff*

Piano: *mf* *f*

The first system consists of a violin and piano. The violin part begins with a wavy line indicating a glissando, starting at a mezzo-piano (*mp*) dynamic and ending at a fortissimo (*ff*) dynamic, with the instruction *pressione d'arco* (bow pressure) written above. The piano part features a series of eighth notes in the right hand and a single note in the left hand, both marked *mf*, followed by a chord of four notes marked *f*.

Violin: *p* *mp* *mf* *f* *ff*

Piano: *mp* *f* *mf*

The second system continues the musical piece. The violin part has five measures, each with a dynamic marking: *p*, *mp*, *mf*, *f*, and *ff*. The piano part has three measures, with dynamics *mp*, *f*, and *mf*. The notation includes various note values, rests, and slurs.

Violin: *mp* *f* *mf* *f* *mf* *f*

Piano: *f* *mf* *mf*

The third system contains six measures. The violin part has dynamics *mp*, *f*, *mf*, *f*, *mf*, and *f*. The piano part has dynamics *f*, *mf*, and *mf*. The notation includes trills (*tr*), slurs, and various note values.

First system of a musical score. The treble clef staff begins with a triplet of eighth notes marked *mp*, followed by a half note marked *p*. A dynamic shift to *f* occurs at the start of the next measure. The treble staff features a trill on a half note in the final measure. The bass clef staff contains a triplet of eighth notes marked *mf*, followed by a half note marked *f*. A trill on a half note in the final measure of the bass staff is also marked *f*. Vertical dashed lines connect the trills in both staves.

Second system of a musical score. The treble clef staff starts with a triplet of eighth notes marked *mp*, followed by a half note marked *mf*, and then a half note marked *f*. A dynamic shift to *mf* occurs at the start of the next measure. The treble staff features a trill on a half note in the final measure. The bass clef staff contains a triplet of eighth notes marked *mp*, followed by a half note marked *f*. A trill on a half note in the final measure of the bass staff is also marked *f*. Vertical dashed lines connect the trills in both staves.

Third system of a musical score. The treble clef staff features a series of five eighth notes marked *f*, each with a glissando line above it. The bass clef staff contains a series of five eighth notes marked *f*, each with a glissando line above it. The system is divided into three measures by vertical lines.

First system of a musical score. The upper staff (treble clef) contains three measures of music. The first measure starts with a forte (*f*) dynamic and an accent (^), followed by a mezzo-forte (*mf*) measure with an accent, and a mezzo-piano (*mp*) measure with an accent. The lower staff (bass clef) contains two measures: the first is forte (*f*) with an accent, and the second is mezzo-forte (*mf*) with an accent. A long melodic line in the upper staff continues from the *mp* measure, passing over the lower staff and ending with an 8va (octave up) marking and a mezzo-forte (*mf*) dynamic. The lower staff continues with four measures of music, all marked mezzo-piano (*mp*), piano (*p*), piano (*p*), and pianissimo (*pp*).

Second system of the musical score. The upper staff (treble clef) begins with three measures marked piano (*p*) and an accent (^). This is followed by a series of glissandos (gliss.) marked with upward arrows. The dynamics for these glissandos are *f* > *f*, *f*, and *f* > *f* > *f*. The lower staff (bass clef) contains two measures: the first is mezzo-forte (*mf*) with a mezzo-soprano (*m.s.*) marking, and the second is forte (*f*). The system concludes with two more measures of forte (*f*) in the lower staff.

Third system of the musical score. The upper staff (treble clef) features three measures of glissandos (gliss.) marked with upward arrows. The dynamics are *f* > *mp* (IV), *f* > *mp* (III), and *f* > *mp* (II). An 8va (octave up) marking is present above the first two measures. The lower staff (bass clef) contains three measures of music, all marked forte (*f*), with a mezzo-soprano (*m.s.*) marking above the first measure.

Fourth system of the musical score. The upper staff (treble clef) contains three measures of glissandos (gliss.) marked with upward arrows. The dynamics are *f* > *mf* (I), *mf* (I), and *mf* (I). An 8va (octave up) marking is present above the first two measures. The lower staff (bass clef) contains three measures of music, all marked forte (*f*), with a mezzo-soprano (*m.s.*) marking above the first measure.

8<sup>va</sup>-----

(II) *mp*

(III) *mp*

*m.s.*

*f*

8<sup>va</sup>-----

(IV) *f*

*mf*

*mp*

*m.s.*

*mf*

*mp*

*p*

*prestiss. molto rit.*

*legatiss. più stacc.*

*f*

*m.d.*

*prestiss. molto rit.*

*legatiss. più stacc.*

*f*

*lento acc. molto*

*stacc. più legato*

*mf*

*lento acc. molto*

*stacc. più legato*

*mf*

*prestiss. molto rit.*

*legatiss. più stacc.*

*f*

First system of a musical score. The treble clef staff begins with a melodic phrase marked *mf*. Above it, the tempo/mood is indicated as *lento acc. molto*. A bracket below the staff indicates *sempre leg.*. The bass clef staff has a rest, then enters with a melodic phrase marked *f*, with *prestiss.* and *sempre stacc.* markings above it. A second melodic phrase in the treble clef staff is marked *f* and *prestiss.*, with *sempre leg.* below it.

Second system of the musical score. The treble clef staff has a rest, then enters with a melodic phrase marked *f*, with *prestiss.* and *leg.* markings above it. A second melodic phrase in the treble clef staff is marked *f* and *prestiss.*, with *leg.* below it. The bass clef staff begins with a melodic phrase marked *mp*, with *lento poco acc.* and *sempre stacc.* markings above it. A second melodic phrase in the bass clef staff is marked *f*, with *prestiss.* and *leg.* markings above it.

Third system of the musical score. The treble clef staff has a rest, then enters with a melodic phrase marked *ff*, with *prestiss.* and *stacc.* markings above it. A second melodic phrase in the treble clef staff is marked *ff*, with *prestiss.* and *legato* markings above it. The bass clef staff begins with a melodic phrase marked *mf*, with *lento* and *stacc.* markings above it. A second melodic phrase in the bass clef staff is marked *ff*, with *prestiss.* and *legato* markings above it.

8<sup>va</sup>

*mp* *lento cresc. molto.* *stacc.*

*mp* *lento cresc. molto.* *stacc.*

*mp* *lento acc. molto.* *legato* *ff* *prestiss.* *legato*

*mp* *lento acc. molto.* *legato* *ff* *prestiss.*

*mp* *lento acc. molto.* *legato* *ff* *prestiss.*

8<sup>va</sup>

*mf* *mf* *ppp*

*ff* *mf* *mp* *p* *pp*

# Dúo Concertante nº 6

Musurgia Universalis

(1995)

Violin and Piano

Edited by: Roberto Alonso Trillo

TOMÁS MARCO

$\text{♩} = 60$

*senza vib.* *più e più vib.* *senza vib.*

Violin

*ppp* *mf* *ff*

Violoncello

*ppp* *mf*

4  $\text{♩} = 76$  Lento *più e più presto*

*gliss.* *gliss.* *gliss.* *gliss.* *f* *f* *f*

*vibratiss.* *vib. ord.* *senza vib.*

*ff* *mf* *sfz* *f* *sfz* *p*

7

*gliss.* *gliss.* *gliss.* *f* *f* *f*

*f* *sfz* *f*

10

*ff* *ff* *ff* *ff* *mf*

*f* *3*



13 *vibratiss.*

*mp* *3* *mp*

16 *Accel.* *senza vib.*

*mp* *meno vib.* *3* *3*

19 *Tempo*

*f* *f* *f* *f* *f* *f*

22 *Rit. molto* *vib. ord.* *Tempo*

*f* *pp* *pp* *pp*

25

*pp* *pp* *pp* *pp* *pp* *pp*

28

gliss. *p* *mp* *mp* *mf* *mf*

*vibratiss.* *senza vib.*

*p* *mp* *mf* *mf*

31

*mf* *mf* *f*

*mf* *f* *f*

34

*f* *f* *f*

*gliss.* *f* *f* *f*

37

*Presto* *più e più rit.*

*Lento* *più e più accel.* *Prestiss.*

*tr.* *tr.*

*mf* *mf* *f* *mf* *mf* *f*

43

*ord.*

*f* *f* *f* *f* *f* *f*

*gliss.* *gliss.* *gliss.* *gliss.*



61 **Tempo** **Accel.**

*mp* *f* *p* *mf* *p* *ff* *p* *mp*

64

*mp* *mf* *f* *f* *ff* *p* *mp* *mf* *f* *ff*

$\text{♩} = 180$   
67 *pizz. Bartok*

*f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

70  $\text{♩} = 200$  *pizz. ord.*

*f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *p* *pizz. ord.* *p*

73

*mp* *mf* *f* *ff* *mf* *mf* *mf* *mf* *mf* *mf*

76 **Rit. molto** **Tempo**

*p* *mp* *mf* *p* *p* *mf* *p* *mf* *p* *mf*

79 **Accel.**

79 **Accel.**

81 **Tempo** *mf* *f* *f* *mp* *mf*

82 *p* *f* *p*

84 *p*

85 *ff* *mf* *p*

86 *gliss.* *gliss.* *gliss.*

87 *gliss.* *gliss.* *gliss.*

88 *ff* *mf* *p*

88 *gliss.* *gliss.* *gliss.*

89 *gliss.* *gliss.* *gliss.*

90 *gliss.* *gliss.* *gliss.*

91 *mf* *pp* *f*

91 *p* *pp* *ff*

92 *gliss.* *gliss.* *gliss.*

93 *gliss.* *gliss.* *gliss.*

94 *mf* *pp* *ff*

94 *mf* *mf* *p*

95 *gliss.* *gliss.* *gliss.*

96 *gliss.* *gliss.* *gliss.*

97 *mf* *pp* *ff*

$\text{♩} = 90$

97

*mp* *gliss.* *f* *gliss.* *pp* 3

100

3 3 3 5 *pp* 5 3

103

3 3 3 3 *p* 3

5 5 5 3 *pp* *p* 3 3 5

106

3 *p* 3 3 3 *mp* 3 3 3

5 *p* *mp* 3 3

109

3 3 3 *tr* 3 *mf* *mf*

3 3 3

112

*mf* *f* *mf*

*tr*

115 *senza vib.* **Poco meno mosso**

*mf* *f* *f*

*vibratiss.*

118 **Rit.** **Tempo**

*ff* *ff*

121 *senza vib.* *più e più vib.*

*pp* *mf* *mf*

124 *tr* *ord.*

*mf* *f* *f*

*più e più vib.* *ord.*

più e più rit. Molto lento

127 (tr)

più e più accel. Prestiss.

*f* *f*

130 **Rit. molto**

Più rit.

*f* *f*

*ord.*

133

$\text{♩} = 180$

pizz.

*p* *p*

136 **Rit.**

*mf* *f* *mf* *ff* *p*

139 **Tempo**

*p* *mp* *mf*

*mp* *mf*



142

*mf* *mf* *ff* *mf* *mp*

145

*mp* *mp* *pp* *f* *pp* *f*

148

*f* *ff* *ff* *f*

151

$\text{♩} = 144$   
pizz. Bartok

*pp* *ff* *f* *mf* *mf*

154

*f* *mf* *ff* *f*

157

*ff* *f* *f* *f*

160 **Rit.**  $\text{♩} = 180$  *pizz. ord.*

163  $\text{♩} = 72$  *arco gliss.* *pp*

166 *gliss.* *p* *gliss.* *f* *gliss.* *mf* *gliss.* *mf*

169 *gliss.* *mp* *gliss.* *mf* *gliss.* *mp* *gliss.* *p* *gliss.* *mp*

172 *gliss.* *mf* *gliss.* *f* *gliss.* *mf* *gliss.* *f* *gliss.* *mf*

175 **Accel.** *f* *mf* *mp* *p* *gliss.* *mf* *gliss.* *p*

178 **Tempo**

181  $\text{♩} = 54$  *pizz. come chitarra*

184

187

190

193  $\text{♩} = 72$  *arco*

Detailed description of the musical score: The score is for a piano and guitar. Measures 178-180 feature glissando lines in both staves. Measure 181 introduces a tempo change to 54 and a pizzicato guitar texture. Measures 182-183 continue this texture. Measures 184-186 show a shift to a more complex harmonic structure with various dynamics. Measures 187-189 feature a series of chords with a crescendo. Measures 190-192 continue the chordal progression. Measure 193 introduces an arco section with a tempo change to 72, featuring sustained chords in both staves.

196

*ff* *ff* *mf* *mf*

199

Rit. molto

*f* *f* *mf* *mf* *mf* *mf*

202

*mf* *mf* *f* *f* *mf* *mf*

205

♩ = 90

*ff* *mp* *mp* *mp* *mp* *mp*

208

*tr* *mp* *mp* *mp* *mp* *mp*

211

*mf* *mf* *mf* *mf* *mf* *mf*

214

Measures 214-216. Treble clef: Measure 214 has a triplet of eighth notes (F#, G, A) and a half note (B). Measure 215 has a half note (B) and a half note (C#). Measure 216 has a half note (C#) and a half note (D). Bass clef: Measure 214 has a half note (F#) and a half note (G). Measure 215 has a half note (G) and a half note (A). Measure 216 has a half note (A) and a half note (B). Dynamics: *mf* in treble, *mp* in bass. A crescendo hairpin is in the bass. A triplet of eighth notes (F#, G, A) is in the bass.

217

Measures 217-219. Treble clef: Measure 217 has a half note (F#) and a half note (G). Measure 218 has a half note (G) and a half note (A). Measure 219 has a half note (A) and a half note (B). Bass clef: Measure 217 has a half note (F#) and a half note (G). Measure 218 has a half note (G) and a half note (A). Measure 219 has a half note (A) and a half note (B). Dynamics: *mf* in treble, *mf* in bass. A crescendo hairpin is in the bass. A triplet of eighth notes (F#, G, A) is in the bass. *senza vib.* is written above the treble staff.  $\text{♩} = 72$  is written above the treble staff.

220

Measures 220-222. Treble clef: Measure 220 has a half note (F#) and a half note (G). Measure 221 has a half note (G) and a half note (A). Measure 222 has a half note (A) and a half note (B). Bass clef: Measure 220 has a half note (F#) and a half note (G). Measure 221 has a half note (G) and a half note (A). Measure 222 has a half note (A) and a half note (B). Dynamics: *f* in treble, *f* in bass. A crescendo hairpin is in the bass. A triplet of eighth notes (F#, G, A) is in the bass.

223

Measures 223-225. Treble clef: Measure 223 has a half note (F#) and a half note (G). Measure 224 has a half note (G) and a half note (A). Measure 225 has a half note (A) and a half note (B). Bass clef: Measure 223 has a half note (F#) and a half note (G). Measure 224 has a half note (G) and a half note (A). Measure 225 has a half note (A) and a half note (B). Dynamics: *f* in treble, *f* in bass. A crescendo hairpin is in the bass. A triplet of eighth notes (F#, G, A) is in the bass.

226

Measures 226-228. Treble clef: Measure 226 has a half note (F#) and a half note (G). Measure 227 has a half note (G) and a half note (A). Measure 228 has a half note (A) and a half note (B). Bass clef: Measure 226 has a half note (F#) and a half note (G). Measure 227 has a half note (G) and a half note (A). Measure 228 has a half note (A) and a half note (B). Dynamics: *f* in treble, *f* in bass. A crescendo hairpin is in the bass. A triplet of eighth notes (F#, G, A) is in the bass.

229  $\text{♩} = 90$

*f* *f* *f* 3

*f* *f* 6 *f* 3

232 *f* *sfz* *f* *pp* *p* 3

*f* 3 *f* 5 *pp*

235 *senza vib.* *f* *f* *p*

*p* 3 *mp* *f* *f* 3 *p*

238 *mf*

*p* *p*

*tr. ord.* *Rit.*

238 *ff* *ff* *pp*

*tr. ord.* *Rit.*

*f* 5 3 *ff* *pp*

# Iris

(2002)

Violin and Piano

Edited by: Roberto Alonso Trillo

TOMÁS MARCO

**Animato ma non troppo presto**

**Piano**

*ppp* *loco* *ppp*

*8<sup>vb</sup>* *ppp* *ppp* *molto oscillato* *fff* *8<sup>va</sup>* *fff* *ff* *mf*

**Violin**

2 *senza vibr.* *mp* *8<sup>vb</sup>* *pp* *ff* *mf* *mp* *p* *pp* *loco* *ff* *mf*

5 *sul ponte* *6* *6* *6* *6* *6* *6*

6

7 *ord.* *8va* (III) (IV) *gliss.* *tr* *mf* *f* *p* *p* *8vb* *ppp* *ff* *mf* (III) *8va* *ppp*

10 *mf* *mf* *mf* *mf* *gliss.* *mp* *mp* *ff* *mf* *mp*

13 *presto* *pp* *f* *mp* *mf* *sul tasto* *pp* *pp* *pp* *8vb* *1. v.* *sffz* *loco* *f* *mp* *mp* *mp* *mf* *8vb* *Ped.*

17 *ord.* *gliss.* *mf* *mp* *mp* *gliss.* *gliss.* *lento* *pp* *pp* *pp* *presto* *presto* *ff* *mf* *ff* *mf* *ff* *mf*



19 *gliss.* *mf* *6* *mf* *p* *lento* *ff* *mf* *ff* *mf* *8va*

21 *mf* *6* *gliss.* *mf* *f* *f* *f* *mf* *lento* *p* *presto* *p* *presto* *mp* *presto* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *8va*

24 *mp* *mp* *sul tasto* *ord* *tr* *mf* *p* *sul ponte* *3* *mp* *8va* *8vb* *sffz* *8vb* *sffz* *8vb* *sffz* *8vb* *sffz*

30 *sul ponte* *p* *ord* *oscillato molto* *f* *5* *sul tasto* *6* *fff*

33 *lento* (I) *8<sup>va</sup>* **Calmo assai** (III) *ord*

*più e più pressione*

*p* *pp* *mf* *mp*

*3* *6*

*ff* *mp*

37 *pressione minima* (II) *ord*

*mp* *f*

*p* *pp*

40 *portato* (II) *molta pressione* *ord*

*mf* *mf* *mf*

*p* *pp*

43 *portato* (II) *ord*

*f* *mf*

*pp*

45 *pressione minima* (II) *8va ord.* (IV) *sul sol-re*

*mp* *mf* *f* *f* *f*

*pp* *mf*

49 *sul la-mi* (II) *8va ord.* (III) *molta pressione*

*mf* *mf* *f* *p*

*mp* *p*

### Allegro ben marcato

54

*mf* *mf*

*mf* *mf*

60 *gliss.*

*f* *mf* *mf*

*mf* *mf* *mf*

*mf*

70

*mf*

*ff*

*gliss.*

*f*

*mf*

*f*

*f*

75

5

5

5

5

f

f

3

3

3

3

[illegible]

arco

83 *gliss.* *ff* *5* *ff* *5* *mf* *fff* *fff*

88 *fff* *fff* **Scorrevole** *tr* *presto* *rit. molto* *p* *mp* *mp*

93 *(tr)~* *mp* *calando assai* *giusto* *mp* *p* *p* *p* *p*

96 *p* *sul ponte* *p* *ord* *mp* *p* *p* *p*

98

Musical score for measures 98-99. The system consists of a single treble clef staff and a grand staff (treble and bass clefs). Measure 98 features a melody in the treble staff starting with a half note, followed by a long melodic line with many sharps, and ending with two half notes. Dynamics are *mf*. Measure 99 features a piano introduction (*p*) in the treble staff, followed by a melodic line in the bass staff. Dynamics are *p*.

100 *calando molto*

Musical score for measures 100-102. The system consists of a single treble clef staff and a grand staff. Measure 100 features a melody in the treble staff starting with a half note, followed by a long melodic line with many sharps, and ending with two half notes. Dynamics are *mf*. Measure 101 features a piano introduction (*p*) in the treble staff, followed by a melodic line in the bass staff. Dynamics are *p*. Measure 102 features a piano introduction (*p*) in the treble staff, followed by a melodic line in the bass staff. Dynamics are *p*.

*sul ponte*

103

Musical score for measures 103-104. The system consists of a single treble clef staff and a grand staff. Measure 103 features a piano introduction (*p*) in the treble staff, followed by a melodic line in the bass staff. Dynamics are *p*. Measure 104 features a piano introduction (*p*) in the treble staff, followed by a melodic line in the bass staff. Dynamics are *p*.

*ord*

105

Musical score for measures 105-107. The system consists of a single treble clef staff and a grand staff. Measure 105 features a piano introduction (*p*) in the treble staff, followed by a melodic line in the bass staff. Dynamics are *p*. Measure 106 features a piano introduction (*p*) in the treble staff, followed by a melodic line in the bass staff. Dynamics are *p*. Measure 107 features a piano introduction (*p*) in the treble staff, followed by a melodic line in the bass staff. Dynamics are *p*.

*molto oscillato*

108

*mf* *mf* *mp* *mp* *mf*

110

*f* *f* *mf* *mf* *mf*

112

*p* *mf* *p* *mf* *p*

114

*p* *f* *mp* *p* *mf*

116

*f*

118

*mf* *ff* *ff*

*mf* *f* *f* *f*

120

*ff* *ff*

122

*ff* *f* *f* *ff* *ff*

*f* *f* *ff* *ff*

*f* *molta pressione*



124 **Moderato**

124 **Moderato**

Pizz. gliss. *ff* Pizz. gliss. *ff* arco *mp* 3

128 *p* 3 *tr* *mp* *p* *p*

131 3 3 3 3 gliss. oscillato *p* *pp*

134 **Molto lento**

134 **Molto lento**

*pp* *p* *mp* *mp* *p* *mp* 3

*mf* *pp* *pp* *pp* *p*

140 *mf* *f* *f* *mp* *f* *ff* *mp*

*mf* *mf* *mf* *f* *p*

147

*mf* *p* *mf* *mp* *mp* *f*

*p* *p* *p* *mf* *f*

*p* *mf* *f*

calando molto ord. 3

154

*f* *f* *ff* *mp* *mp*

*f* *ff* *p* *p*

*f* *ff* *p*

calando molto ord.

161

*p* *p* *p* *pp* *pp*

*p* *p* *pp* *pp*

*p* *pp* *pp*

calando molto ord. 3

168

*p* *pp* *ppp* *f*

*pp* *ppp* *f*

*pp* *ppp*

**Moderato** gliss. **Moderato** 3



187 *calando più e più*

*f*

*mf*

*mf*

*mf*

*ord.*

190 *port.* *port.* *port.* *molto oscillato*

*ff*

*f*

*mf*

*f*

*mf*

*mf*

193

*mf*

*p*

*p*

*p*

*mf*

*f*

*pp*

*mf*

*pp*

196 *ponte* *tasto* *ord.* *vibratiss.*

*p*

*pp*

*pp*

*pp*

*pp*

*pp*

*mp*

*pp*

*pp*

198 *meno e meno vibr.* *ord.*

*f* *mf*

201 *port.* *port.* *port.* *port.*

*mf* *f* *f* *ff*

204 *sul sol*

*mf* *f* *port.* *port.* *port.*

207 *ponte* *tasto* *ponte*

*pp* *p* *pp*

Detailed description of the musical score: The score is written for piano, spanning measures 198 to 207. It is in a key with one sharp (F#) and 3/4 time. Measures 198-200: Treble clef has a melodic line with a slur and a fermata, marked 'meno e meno vibr.' and 'ord.'. Dynamics include *f* and *mf*. Bass clef has an arpeggiated figure, marked *mp* and *mf*. Measures 201-203: Treble clef has a series of arpeggiated figures, marked *mf*, *f*, *f*, and *ff*. Portamento markings (*port.*) are present. Bass clef has an arpeggiated figure, marked *mf*. Measures 204-206: Treble clef has a melodic line with portamento markings (*port.*). A 'sul sol' instruction with a line and a square symbol is above the staff. Dynamics include *mf* and *f*. Bass clef has an arpeggiated figure, marked *mf* and *f*. Measures 207: Treble clef has a 'ponte' section with a melodic line, marked *pp*. A 'tasto' section follows with a melodic line, marked *p*. Another 'ponte' section follows with a melodic line, marked *pp*. Bass clef has an arpeggiated figure, marked *pp*.

209

ord. *mp* *mf* *f* *mf* *lento* *tr*

*p* *mp* *mf* *mp* *mp*

212 (*tr*) *acc.* *prestiss.* *rit.*

*mp* *mf* *mf*

215 *molto oscillato* *molta pressione*

*f* *f* *mf* *mf*

218 *prestiss.* *rit. molto*

*mp* *ff* *ff* *f* *ff*

$$ff$$
 $f$ 

~~gliss.~~

239 pizz arco pizz arco

*f* *f* *f* *f* *f* *f*

3 3

255 arco

*f*

*f*

*f*

3

3

3

261 pizz arco

gliss.

3 3 3 3

f f f f

262 263 264



266

arco pizz pizz pizz

*f* *f* *f* *f*

gliss. gliss.

271

arco pizz arco pizz arco pizz

*f* *f* *f* *f* *f* *f*

gliss.

277

pizz arco

*f* *f*

283

pizz

*f* *f* *f* *f* *f*

gliss.

288

arco 5 pizz gliss. arco 5 5

*f* *f* *f* *f*

292

5 5 5 5 5 5

*f* *f* *f* *f*

295

5 5 5

*f* *prestiss.* *f* *rit. molto*

più e più vibr. vibratiss.

302

**Calmo** ord.

*lento acc.* *mf* *mp*

306

*f* *f* *f* *f* *tr* *mp* *mp*

309

calando

ponte

*f* *f* *f* *f* *p* *p* *mf* *mp*

312

tasto

ord.

*p* *p* *p* *mf* *mp* *tr* *mp*

314

senza vibr.

*p* *tr* *mf* *f* *f* *tr* *mf* *mf*

317 *molto vibr.* *ord.*

*f* *f* *f*

*mf* *mf* *f*

320 *mp* *mf*

*mp* *mp* *mp*

322 *sul ponte* *ord.* *sul tasto*

*mf* *mf* *f*

*mp* *mp* *mf*

324 *ord.* *Calando*

*f* *mf* *mf* *mf* *mf*

*mf* *mf* *mf* *mf*

*(tr)* *mf* *mf* *mf*

Detailed description of the musical score: The score is for a piano and violin duo. It consists of four systems of music, each with a violin staff (top) and a piano staff (bottom).  
 System 1 (Measures 317-319): Measure 317 starts with a violin staff marked *f* and a piano staff marked *mf*. Measure 318 has a violin staff marked *f* with a 'molto vibr.' instruction and a piano staff marked *mf*. Measure 319 has a violin staff marked *f* with an 'ord.' instruction and a piano staff marked *f*.  
 System 2 (Measures 320-321): Measure 320 has a violin staff marked *mp* and a piano staff marked *mp*. Measure 321 has a violin staff marked *mf* and a piano staff marked *mp*.  
 System 3 (Measures 322-323): Measure 322 has a violin staff marked *mf* with a 'sul ponte' instruction and a piano staff marked *mp*. Measure 323 has a violin staff marked *mf* with an 'ord.' instruction and a piano staff marked *mp*.  
 System 4 (Measures 324-326): Measure 324 has a violin staff marked *f* with an 'ord.' instruction and a piano staff marked *mf* with a 'tr' (trill) instruction. Measure 325 has a violin staff marked *mf* and a piano staff marked *mf*. Measure 326 has a violin staff marked *mf* and a piano staff marked *mf*. A 'Calando' instruction is placed above the violin staff between measures 325 and 326.

327

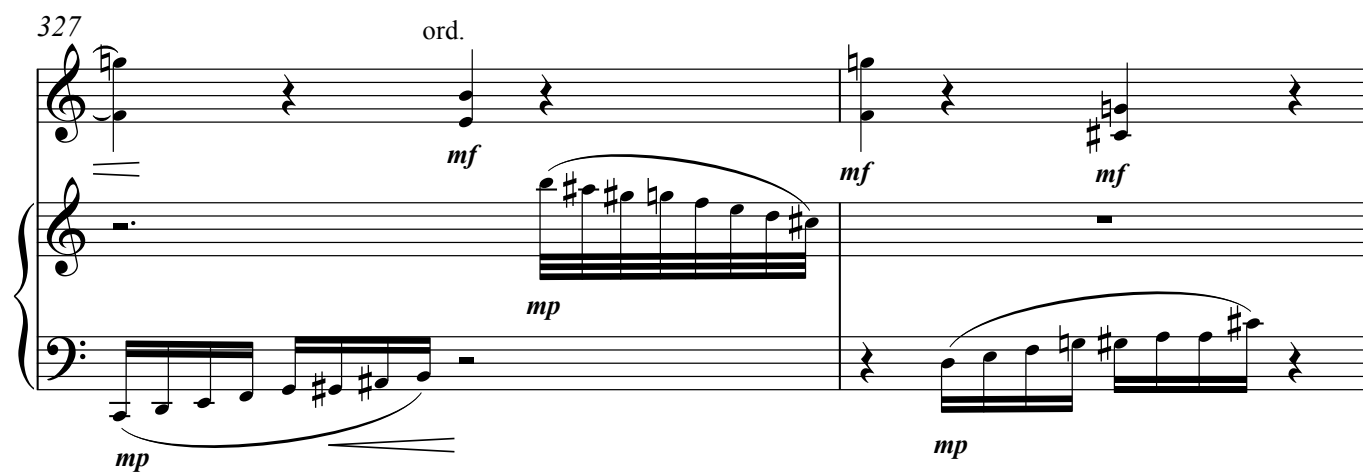
ord.

*mf*

*mp*

*mf*

*mf*



329

Calando

*mf*

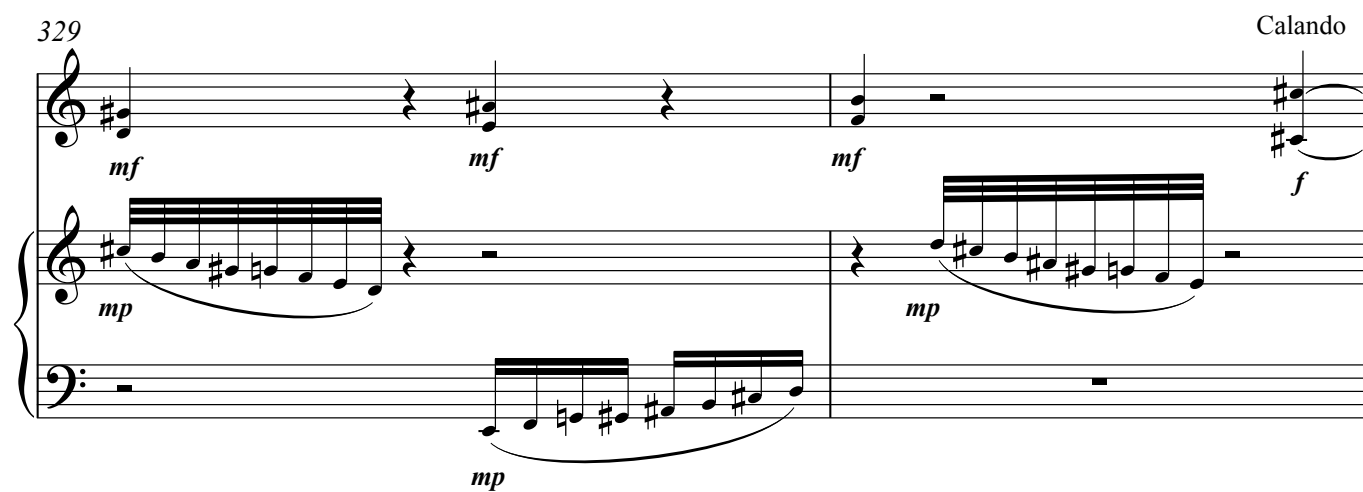
*mf*

*mf*

*f*

*mp*

*mp*



331

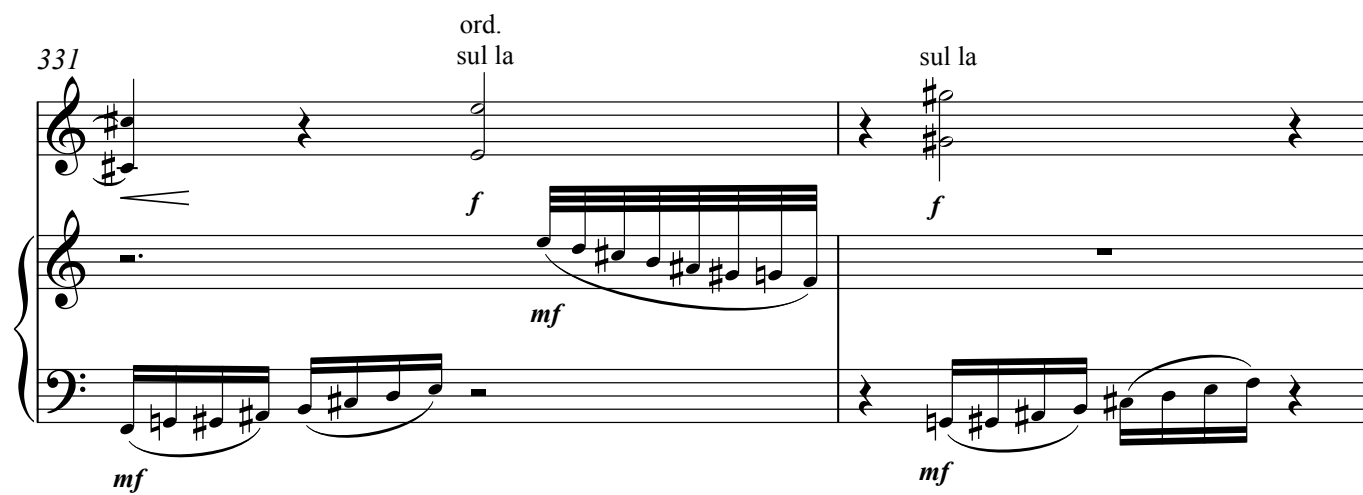
ord.  
sul la

*f*

*mf*

*f*

*mf*



333

sul la

sul re

*f*

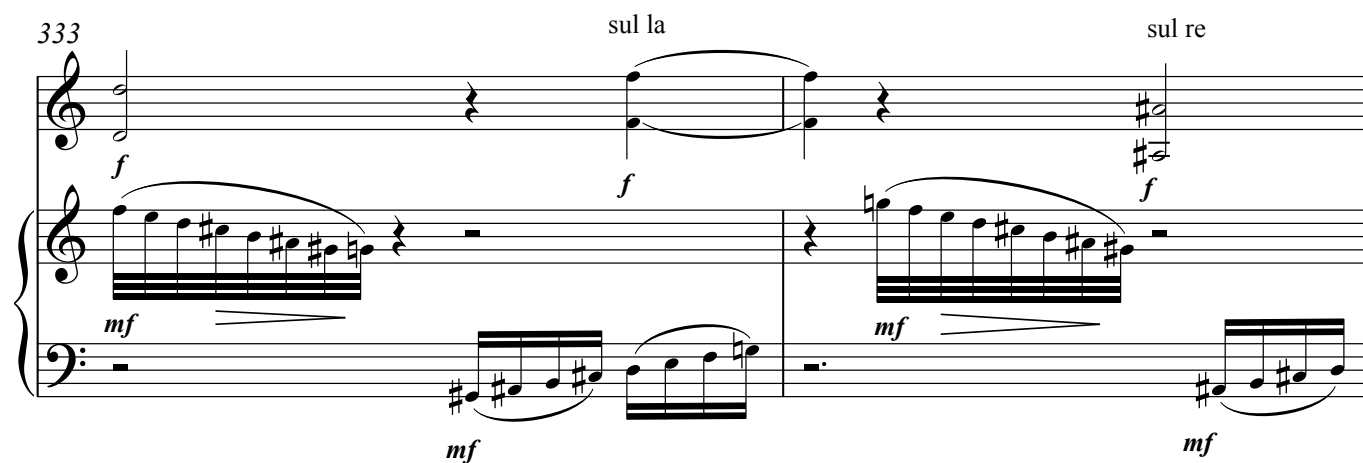
*f*

*f*

*mf*

*mf*

*mf*



335 *sul re*

*f* *ff* *mf* *f* *mf*

337

*ff* *f* *ff* *ff*

339 **Animato senza fretta**

*ponte*

*pp* *pp* *pp* *pp* *pp* *pp*

*presto* *lento* *presto* *lento*

*sffz mp* *sffz mp*

341 *tasto* *ord.*

*pp* *pp* *p* *p* *lento* *p* *presto* *lento*

*sffz mp* *sffz mp* *ponte*

343 *tasto*

*mf* *mf* *mf* *mf* *presto* *presto* *presto* *presto*

*sffz mf* *sffz f*

345 *ord.* *senza vibr.*

*f* *f* *presto* *presto* *f* *6* *6* *6*

*sffz f* *sffz f* *mf*

*8<sup>vb</sup>*

347 *più e più vibr.* *vibratiss.*

*mf* *sffz f* *sffz f* *sffz mf* *sffz* *sffz mp*

*8<sup>vb</sup>*

351

*port.* *port.*

*mf*

*mp* *p*

*8vb* *sffz* *p*

353

*port.* *port.* *port.* *port.*

*mf*

*mp* *p*

355

*port.* *port.*

*mf*

*mp* *p*

*mp* *p*

*6*

358

*8va* (III) *8vb* *sffz* *f* *8va* (II)

*mp* *f* *mp* *f*

*8vb* *sffz* *f* *8vb* *sffz* *f*

Rit.assai

362

*8va* (II) *8va* (I)

*mp* *f* *mp* *f* *f*

*Rit.assai*

*8vb* *sffz* *f* *8vb* *sffz* *ff* *8vb* *sffz* *fff*



## **ANNEX E**

### **AUDIO-VISUAL MATERIAL + RECORDING**

[ The following material contains scenes that some viewers may find disturbing ]